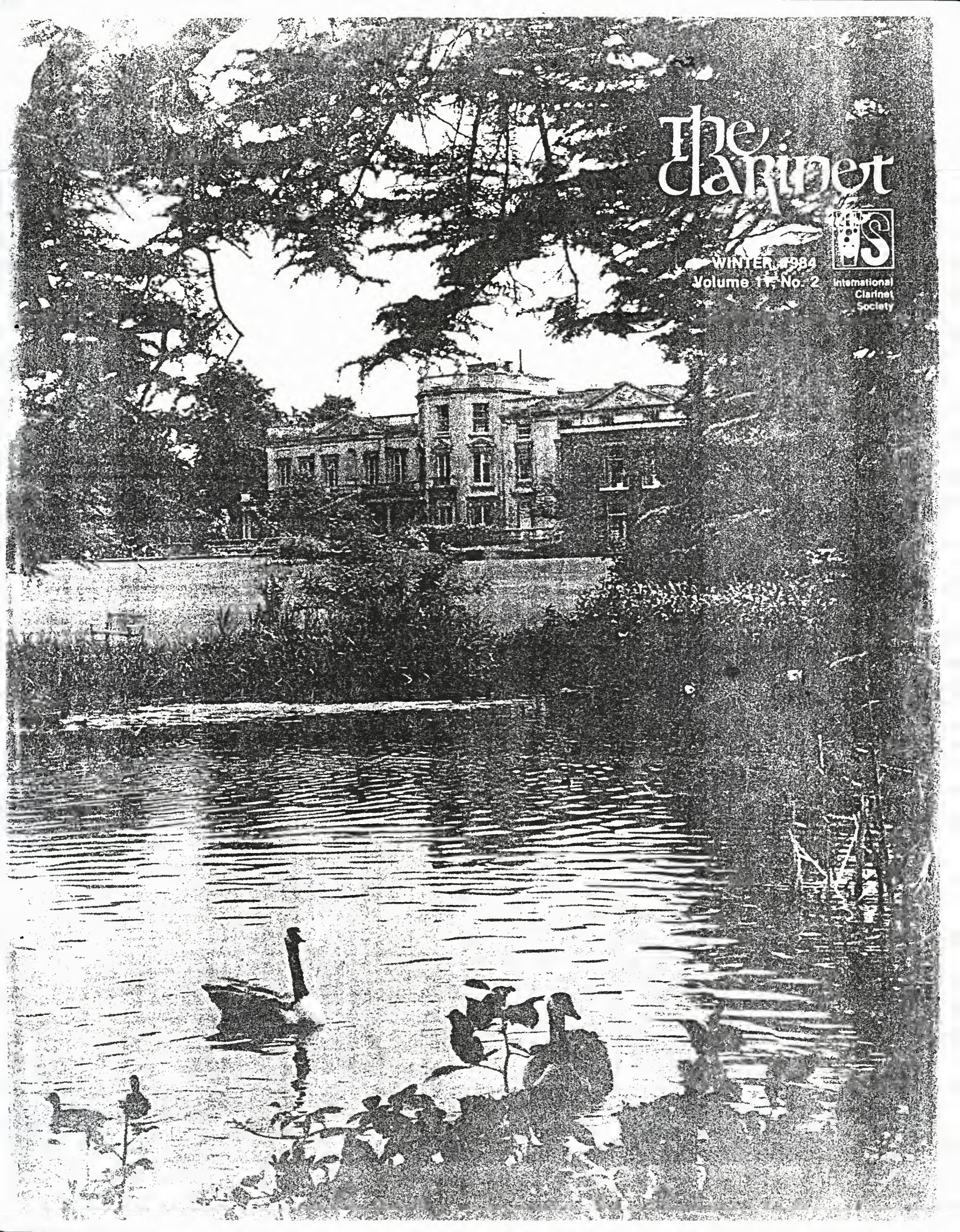


The Clarinet

WINTER 1984
Volume 11 No. 2



The Clarinet

WINTER, 1984
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Photo of Grove House, Froebel Institute College,
site of the London Clarinet Congress.
Courtesy of Mr. Andrew Wagg, Surrey, UK.

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BIOGRAPHICAL INFORMATION For Secretarial Candidate Norman Heim

Norman Heim is Professor of Music at the University of Maryland where he is a recitalist and teaches clarinet, conducts the University Clarinet Choir, and teaches clarinet-woodwind courses in pedagogy and literature. He has been at Maryland since 1960, and previously taught at the University of Evansville and Central Missouri College. He has been the Coordinator of the Research Center of the International Clarinet Society for five years, during the time that the Library has published a computer based catalog. Among many teachers, he studied clarinet with Domenico DeCaprio, Rufus Arey, and Stanley Hasty. He recorded with the Eastman Wind Ensemble, while studying for a doctorate, and since that time is founder and clarinetist with the University of Maryland Woodwind Quintet, and founder, director and first clarinetist with the Maryland Clarinet Quartet. He has recorded under the Concorp, Shall-U-Mo, and Kendor labels. He has had over 190 articles and reviews published in leading periodicals, and has written 12 books for the clarinet. He is also a composer of over eighty-five works that usually feature the clarinet. He has lectured for MENC, MTNA, ABCA and ICS in this country and has given lectures at Graz, Austria; Uster, Switzerland; and Trossingen, West Germany for the International Society for Promotion of Wind Music. He earned his Bachelor's degree at the University of Evansville, and has the Master of Music and Doctor of Musical Arts degrees from Eastman School of Music. He is a member of Phi Mu Alpha, Pi Kappa Lambda and Kappa Kappa Psi, and is listed in five biographical dictionaries.

BIOGRAPHICAL INFORMATION For Secretarial Candidate Charles West

Charles West is an Associate Professor in the Department of Music at New Mexico State University, and is principal clarinetist in the El Paso Symphony Orchestra. He holds the M.F.A. and D.M.A. from the University of Iowa, where his teacher was Himie Voxman. As a graduate student, he was staff clarinetist with the Center for New Music at the University of Iowa, and he was instructor of woodwinds at Grinnell College.

West's publications include many articles in the *NACWPI Journal Instrumentalist*, *Woodwind*, *Brass & Percussion*, and *New Mexico Musician*, a composition for clarinet ensemble and band published by Studio PR, and he has recorded for the CRI and Crystal labels. He has served NACWPI since 1977 in the capacity of Composition Chairperson.

In addition to his positions at NMSU and El Paso, he was visiting Professor of Clarinet at the National Conservatory of Peru and principal clarinetist in the Peruvian National Symphony as a Fulbright scholar. During the past summer, he served on the International Clarinet Congress faculty as recitalist and lecturer. West is active as a recitalist and clinician, performing classical, avant-garde, and jazz music on clarinet, saxophone, and piano, and as an arranger for bands.

Pierce's potpourri

By Jerry D. Pierce, President, I.C.S.

Several weeks ago I was talking to Richard Gilbert of New York City. He is in the final stages of finishing work on his new *Clarinetists' Discography III* and, after approximately sixteen years of absence from the playing scene, he is planning a Carnegie Hall recital in early 1984. Could it be that he has finally found "the" reed? Among other surprises Richard had for me were the two Charles Koechlin *Sonatas*, Op. 85 & 86, for clarinet and piano, that he has now obtained. He intends to publish them as a set in the near future. These two works were never available commercially but were certainly sought after by players who knew of their existence. Richard stated that *Sonata No. 1* in particular requires excellent high register control. He was somewhat surprised that the work wasn't very long. I am reminded of the same composer's *Idylle* for two clarinets (now sadly very difficult to obtain). The *Idylle* is an absolutely striking work in its simplicity and yet totally captivating — all within twenty-four measures.

The elusive Anton Reicha *Sextet* for two clarinets and strings has not surfaced yet. Inquiries to most of the major libraries in the world have so far produced no positive results. Also, Olga Sotolova's thematic catalog of Reicha's works (published in 1977) lists no work for this combination of instruments among his surviving published and unpublished compositions. However, Himie Voxman sent me a copy of several paragraphs from a biography on Reicha by the Czech writer Zapisky which our ICS National Chairman in Czechoslovakia, Dr. Milan Kostohryz, was kind enough to translate into English for us. Reicha is quoted as saying he composed the *Sextet* for the Bender brothers (Valentin Bender, 1801-1873, and Jakob Bender, 1798-1844)¹, and that to make the task more interesting, he wrote the work for clarinet in A, clarinet in B-flat, two violins, viola, and double bass. Needless to say, I've contacted Kalman Opperman who listed the work and the publisher in his *Repertory of the Clarinet*. He told me that he didn't have the sextet but that each and every work listed in his book he had personally seen. So... the search goes on.

J. H. Genelin of Le Sueur, Minnesota has written me requesting information about what appears to be a boxwood clarinet with eight brass keys and stamped "Frantwolf Neuhaus." The clarinet was brought to this country in 1883 by Genelin's grandfather and, according to the pictures sent along with the letter, is in wonderful shape. My wife's book on manufacturers by the late Lyndesay Langwill (who died September 1, 1983) seems to have been "permanently borrowed" by a student. So, my normal source of information about early clarinets is not available to me at the moment. Perhaps one of our readers might have information on *Frantwolf Neuhaus*.

For several years at the ICC in Denver I have spoken with John Cage of Yuba City, California about problems of intonation I've experienced with several older clarinets that I



Jerry D. Pierce

have. One, a Buffet B-flat G-719, was given to me by Daniel Bonade. He said it was "played out," and indeed, though the sound was good and the feel GREAT, it truly wasn't an intonationally sound instrument. The great C. Rose used it and passed it on to his student, Henri Lefebvre, who in turn left it to his brother-in-law, D. Bonade. John figured the clarinet has been swabbed somewhere between 40,000 and 90,000 times which would account for some of the irregular shape of the bore. Moisture, particularly in the upper section, shrank the wood beyond tolerable limits. Compounding all of this the clarinet had been dropped off the stage of the Philadelphia Academy of Music. It had been repaired with a very wide silver band at the tenon socket of the lower section which also constricted the bore through the years. (This distinctive band was a "give-away" in identifying the instrument in photos, so I know Bonade played the clarinet during his years in the Cleveland Orchestra.) After much measuring John assured me that the intonation could be corrected without deterioration to the sound, so I let him have the instrument to restore. Several months later a package arrived. The finished product had a new bore and reshaped tone holes, not to mention other refinements, and its tuning is to modern standards. The old "nellie", with a couple of tuning rings, has the same gorgeous tone as in the old days, and it still blows free. It is truly amazing that John was able to restore this clarinet. I don't know if I will ever take the time to relearn the intricacies of the G-719's tuning, but it is great to be able to touch back in history and experience what some of the old boys like C. Rose felt when they played it.

In my column for Vol. 10, No. 4, I gave credit to Jacques Lancelot for whatever revising was done in the new edition of the *Six Duos Concertants pour deux Clarinettes* by Joseph Haydn published by Editions Robert Martin. This credit should go to Henri Druart.

I have just learned from Ken Neidig, Editor and Advertising Manager for *The Instrumentalist*, that they are hoping to publish a special issue featuring the clarinet, perhaps in May. *The Instrumentalist* enjoys a very wide readership among not only music teachers, but serious students as well, and the International Clarinet Society is proud to have a close relationship with *The Instrumentalist* in furthering the understanding and enjoyment of the clarinet.

ENDNOTE

1. Zapisky states that the "two Mr. Benders" Reicha refers to are Valentin and "Jacques" Bender. Pamela Weston thinks the "two Mr. Benders" were Conrad (c. 1787-1859) and Ludwig Bender (Bänder).

The Slate of Officers for the International Clarinet Society proposed by the Nominating Committee comprised of regional chairmen, David Etheridge chairman, appears opposite on page 2.

Ballots will be mailed to all International Clarinet Society members.

Claranalysis

By Lee Gibson

The clarinet ligature

Choice of a ligature has always been done empirically. While science doesn't help much here, there are some factual inductions that should be helpful in this choice.

With most players, convenience has apparently been the foremost consideration, and it is true that the original use of a string for binding the reed to the mouthpiece has almost disappeared except in Germany. Not even the Austrians, who stoutly support their own version of the Deutsches-system clarinet, have retained the string.

What are the properties of the numerous commonly-used materials and designs? Foremost are (1) the security with which the reed is held, (2) the quotient of firmness vs. flexibility in the resultant performance of the reed, and (3) timbral (tonal) effects. Even those who have had access to wave analyzers, etc., with which it might be supposed that timbral differences could be recorded, have concluded that (1) the ear is the best analyzer, and (2) the listener seldom discerns differences that are felt or heard by the player. We are, therefore, on our own in these decisions. Nevertheless, clarinetists do generally agree in their reactions, and what follows attempts to formalize what many have thought and said about the ligature.

1. Security. — Those who frequently change clarinets (from B-flat to A, etc.) or who have to swab instruments constantly may emphasize above other factors the security with which the reed is held in place. In this quality it is difficult to match the old-fashioned ligature with two screws on the bottom. The popular top-screw ligatures sometimes make necessary a slightly thinner mouthpiece cork. The curved, reinforced X of the Harrison ligature provides security with freedom for vibration, and the Mitchell Lurie two-band

"Springboard" also works well. Likewise, the Charles Bay ligature is for me quite secure. Although I like the performance of the new Vandoren ligature I haven't solved the security problem posed by its indented cross bands. The flexible plastic ligatures usually require more turning of screws to reach tensions necessary to prevent slippage, and they therefore should have metal thread inserts for the screws.

2. Firm vs. flexible performance. — This quality, which is felt and heard, is not yet measurable. However, if you would like to be thrilled again by your own playing, take (as I have done from time to time) the strong, woven cord used in Germany to bind the reed, and blow strongly and softly with swelling *crescendi*, *dimuendi*, and *portamenti*. *Voilà!* The reed and mouthpiece act as one, uninhibited and uncolored by metallic resonances or plastic absorptions. Of the two manufactured string ligatures operated by screw tension, the Giokas and the Sounds of Woodwinds Viba-String, it is my impression that currently only the latter is available. Acoustically these are quite satisfactory; they are bulky and can hardly be expected to last for years without maintenance.

The plastic ligatures perform with excellent flexibility. Among these the Luyben was the first and is still widely used. (For me none of the single-screw or solid-band plastics has held securely.) I have not tried either Rovner model, although these are most probably quite satisfactory, as is the Gigliotti.

The following table gives approximate thicknesses of several well-known metal ligatures:

Charles Bay, soft nickel silver	c. .38 mm.
Recent Buffet, hard nickel alloy	c. .43 mm.
Recent Selmer, hard nickel alloy	c. .43 mm.
Harrison, gold plated, hard metal	c. .45 mm.
Mitchell Lurie, hard brass, nickel pl.	c. .5 mm.
Frank L. Kaspar, soft nickel silver	c. .5 mm.
New Vandoren, hard nickel alloy	c. .43 mm.
Old Buffet (1940), soft nickel silver	c. .6 mm.
Sumner, nickel, gold pl.	c. .65 mm.
Wolf Adler, hard metal, gold pl.	c. .42 mm.

In every instance the firmness (stiffness) of the ligature's performance seems directly related to the thickness of the metal.

3. Timbral (tonal) effects. — Depending upon its material (density, thickness, and temper), a ligature will damp certain bands of frequencies and resonate with others. Thinner metals seemingly resonate more in higher-frequency bands, but this is also affected by the temper (hardness) of the metal. While every one of the ligatures listed in the previous table plays well (with the single exception of the Sumner, which is unrealistically stiff), I unprovably imagine that I hear in the three soft nickel silver ligatures spectra that come a bit nearer to that of the string.

As numbers of you have discovered before I, the heavy, firmly-woven German string is by far the best acoustical solution to the ligature. It offers inconveniences in security and necessary time. For its widespread use we again need the availability of machined circumferential threads, with a knurled stop below the beak, as all good German mouthpieces have.

The Clarinet

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Carl Maria von Weber's *Melody in F*

By Jerry D. Pierce

Over a decade ago Dr. David Whitwell, writing about Carl Maria von Weber for *The Instrumentalist*, mentioned an unpublished manuscript J.119 composed in 1811 for Heinrich Baermann. Dr. Whitwell wrote "this last work is a beautiful unaccompanied melody for clarinet, perhaps intended as an encore to one of the other four works of 1811. The work is in the form of a slow waltz and is 36 [sic] bars in length."

Several years passed before I felt the true impact of these words while browsing through an article about the works for wind instruments by Weber. What was this, a work of Weber for clarinet that was unpublished and "unknown" to the clarinet world? After checking several libraries without success I wrote Dr. Whitwell, hoping to receive a copy of this rare work, J.119. A few days later I received his reply to my letter with a xerox copy of page 143 from Friedr. Wilh. Jähns' *Carl Maria von Weber in seinen Werken* giving particulars of the work in German along with the first four measures. In the meantime I had continued to contact libraries thinking that a work by Weber should be easy to obtain. All I felt I had to do was find the "complete" works, look up "J.119", and my search would be over. It was not destined to be that simple by any means.

To compound my problem, German is not a language that

I know. Dave had written a note saying that he thought the manuscript might well be in Paris, and that I'd achieve more success by going there myself to search. On a "free-lance" clarinetist's wages this was certainly not plausible so I decided that help from friends was absolutely necessary and that a "shotgun" approach might be my best solution. I asked Arthur Christmann, who fluently reads and speaks German, for a translation of what I had so far. At the same time I wrote Marcel Salle in Annecy, France, asking him to check for me on the Weber when he next went to Paris, and I asked Ewart Willey of Shenfield, England, to check in the British Library. On the home front, I wrote Dan Leeson for whatever information he might have about this elusive *Melody in F*, while I continued to check with the Library of Congress and the libraries in Chicago, New York, and Indiana University.

Arthur quickly sent me the translation stating that the manuscript had been given by Baermann to his friend Henri Panofka, violin virtuoso and professor at the Paris Conservatory. However, Marcel wrote back that the work was not to be found in Paris. Dan Leeson advised that if our own Library of Congress didn't have a copy of the work, then my best bet would be Vienna or Berlin.

The preparation of the Tansman clarinet *Quintet* premiere was now overshadowing my efforts to find the Weber; however, from all the information I had thus far gathered, I was almost sure that the manuscript had found its way to Berlin (either during the World Wars or through efforts by the government to acquire Weber's works.) I knew I would soon see our great historian of the clarinet, Pamela Weston, at Denver. She was to give a talk on Baermann, and I had wanted to surprise her with a copy of this J.119. Somehow I was of the feeling that she didn't know of the work since we had never discussed it in our letters. I had only to listen to a few moments of her lecture about Baermann to know that she had to know of the work's existence and was also no doubt searching for it. Needless to say, when we got together after her lecture the conversation quickly turned to this Weber work and we compared notes as to what we had found out so far. She said the Berlin Library did have the work and that she had been trying to obtain it before leaving for the USA.

Upon her return to London she found a copy of the work waiting for her and she in turn sent a copy on to me. Pamela has written a piano accompaniment for this *Melody in F* which is to be published soon along with other of her edited works.

Although the piece was once published as a piano transcription by J. Möhr, in this issue of *The Clarinet* you are seeing the first publication of the piece as Baermann saw it and as it was originally intended... for clarinet. Knowing the charisma of Baermann as we do from the writings of his time, it is my belief that not only was this work penned as a special gesture for his dear friend, Baermann, but that Baermann used this *Melody in F* as a beautiful, fitting encore after his showy, fiery displays of Weber's major works for clarinet and orchestra.

We are grateful to Weber for having written this little piece, and to the many people who helped in bringing this work to light once again.

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Melodie
(Waltz)
composé par Carl Maria von Weber.

Vallée de la Saône 1811.

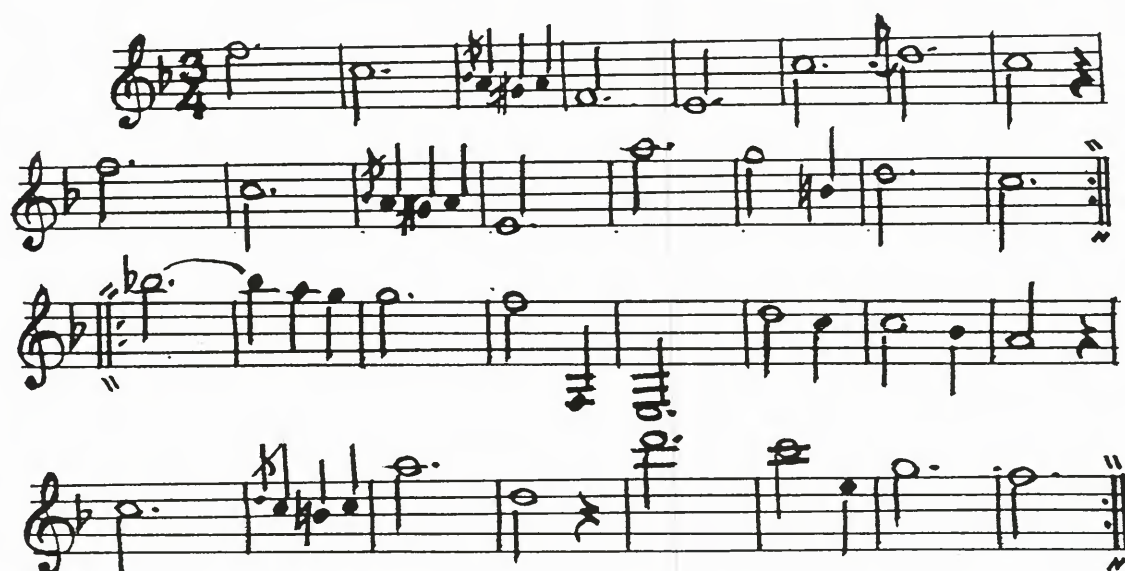
Aut. du Autographe au Besitz von Hrn. Henri Panofka in Paris
d'après Hrn. Baermann, der berühmte Clarinetist (Weber's friend) / Panofka.
Die Melodie ist offenbar für Clarinet gedacht.



Aut. du Autographe ist jetzt in Baermann's Hand geschnitten:
Carl Maria von Weber's Handschrift aus seiner Lausitzer Überlieferung

Melody
(Waltz)

Composed by Carl Maria von Weber probably about the year 1811
according to the autograph in the possession of Mr. Henri Panofka in Paris.
Presented to Heinrich Baermann, the celebrated clarinetist (Weber's friend.)
The melody is manifestly conceived for clarinet.



Beneath the autograph is written in Baermann's handwriting:
Carl Maria von Weber's musical handwriting, willed by my friend Panofka.

(Translated from German by Arthur Christmann)

British clarinet sonatas published since 1880

By Ewart L. Willey

The earliest British work for clarinet and piano with the title "Sonata" or "Sonatina" mentioned in the standard reference books is the *Sonata in B-flat Major* by C. S. Heap (1847-1900). It was published in 1880 by the German firm of Breitkopf and Härtel. I have neither seen or heard the piece but Tuthill in Cobbett's *Cyclopedic Survey of Chamber Music* describes it as "enjoyable but antiquated." The next British sonata to be published would seem to be that by Ebenezer Prout (Op. 26 in D); it was issued by the British firm of Augener in c. 1886. Thus, these works predate the landmark of the two Brahms sonatas by 15 and 9 years respectively.

Prout (1835-1909) was a prolific, though now forgotten, composer who was best known for his text books which were standard for many years and are still frequently to be seen for sale second-hand. The publishing at that period of time of an extended work for clarinet such as a sonata must have been a considerable act of commercial faith since in the late 19th century the number of clarinetists would have been a fraction of the number now providing a market for music. Furthermore, in the case of Prout, the work called for the A clarinet which further severely restricted the number of potential purchasers. However, the piece remained in Augener's catalogue at least up to the late 1930s. It is an interesting work in four movements. The first, an Allegro Maestoso, is the weakest, reflecting a Victorian pomposity. There follows an attractive Scherzo, which is really more of a Ländler. The last two movements are a Largo Espressivo and a Rondo which is bright and appealing. Throughout, the piano is an equal partner of the clarinet. Though now out of print, this is a work worth searching for — not a total impossibility. I acquired my copy in 1983.

The next sonata to appear would seem to be Sir Donald Tovey's Op. 16, published by Schott in 1912, and restored to their catalogue within the last year or two. As with much clarinet music written in the first half of the present century, the influence of Brahms is present, and the work does not exhibit the passion of which Tovey showed himself capable in his *Trio*, Op. 8 for clarinet, horn and piano, or the gayness of the *Balliol Dances*, Op. 17 for piano duet.

The First World War provided a barren period, and then 1919 saw the publication by Stainer and Bell of the very fine *Sonata*, Op. 129 by Sir Charles Stanford. The originality of the middle movement — a Caoine (or Irish lament) — has perhaps diverted attention from the excellence of the two surrounding ones. Again the presence of Brahms is felt, but this does not detract from the great beauty of this work.

Prior to the tremendous growth in popularity of the clarinet just after the Second World War, and so a dramatically increased market for clarinet music, most works seem to have been written for a specific dedicatee. Prout's *Sonata* was written for L. W. Beddome; Stanford had two dedicatees, Charles Draper and Oscar Street, the latter being a talented amateur clarinetist.

Sir Arnold Bax composed his sonata for another amateur, Hugh Prew, who was a fellow player in an annual cricketing event organized by Bax's brother, Clifford, who achieved eminence as a writer and poet. The manuscript of the *Sonata* is dated June 1934, and it was published the following year (Murdoch, Murdoch/Chappell). The sonata is in two move-

ments and is more concise than much of Bax's other music. It is romantic in style, and enjoyable to play, though the performances I have heard show it to be a very difficult work to "pull off" from the listener's point of view. I am convinced that this is a criticism of the performers rather than the music.

In 1938, Max Hinrichsen, a member of the family owning the publishing firm of Peters, settled in London, and, after the outbreak of war, did much to make contemporary British music available. One of the works he published in the form of dye-line copies was a sonata by Mary Anderson Lucas (1882-1952). Mary Lucas was a composer of considerable merit, at least one of her works being performed by Sir Henry Wood at the Promenade Concerts. She wrote several compositions for clarinet, and this sonata, dated December 1938, was written for the outstanding lady clarinetist Pauline Juler. The sonata is in two movements, "the first lyrical and a little serious, the second full of fun with plenty of cross rhythms and contrapuntal treatment." I have always felt this to be among the best of the modern sonatas, and it is sad that together with her *Rhapsody*, a *Lament* for clarinet and piano and a *Trio* for clarinet, viola and piano, this work is no longer in the Hinrichsen/Peters catalogue.

1943 saw the completion of what must be one of the peaks of clarinet music — John Ireland's *Fantasy Sonata*. This was written for Frederick Thurston who gave a number of memorable performances with the composer playing the piano. Though continuous, the work is, in effect, in three movements and calls for the highest level of technique and, more important, musicianship on the part of both players. To hear a good performance is a most moving experience. It was published by Boosey and Hawkes in 1945.

The Ireland was followed by another work written for Frederick Thurston — the *Sonata* by Herbert Howells. In the *Penguin Music Magazine* of June 1948, Thurston wrote "Howells has written a Sonata the first performance of which I shall play very soon." This he did in a radio broadcast with Eric Harrison, but by the time the work was published by Boosey and Hawkes in 1954, Howells had changed the dedication to "In remembrance of Frederick Thurston." The work was written for the A clarinet. The published edition is, however, for the B-flat instrument and presents considerable technical difficulties — indeed Jack Brymer suggests it is "worth the trouble to rewrite" for the A instrument. The *Sonata* is in two movements and is rhapsodic in character.

The next two works to become available have proved very popular, Gordon Jacob's *Sonatina* (Novello 1949) and Malcolm Arnold's *Sonatina* (Lengnick 1951). The Jacob, though primarily a viola work, is written with all Jacob's superb craftsmanship and sounds very well on the clarinet. The first and last movements of the Arnold have all the exuberance that one expects of this composer, while the slow movement is lyrical and of considerable beauty.

In 1953, Novello's published a *Sonata* written in 1948/49 by a young composer, Christopher Shaw (b. 1924). This is a four-movement work with a romantic approach, the second movement is an effective scherzo and the third a rhapsodic adagio.

Ian Hamilton burst on the scene in 1950 with a prize winning *Clarinet Concerto*, Op. 7 which was performed at a Royal Philharmonic Society Concert — but never published. He then won the Edwin Evans Memorial Prize in 1951 for his *Three Nocturnes*, Op. 6 for clarinet and piano which were published in the same year by Schott. In 1955 they published his *Sonata*, Op. 22 written for John Davies. This is a four-movement work, with a theme and variations for the third movement rather than a slow movement. It is fairly difficult and is in a traditional idiom unlike much of Hamilton's later work. It did much to enhance Hamilton's reputation.

The next major sonata to appear was that of Arnold Cooke (b. 1906) in 1962 (Novello). This piece shows the influence of the composer's three years as a pupil of Hindemith. It has retained its appeal over a quarter of a century by reason of its musical value and the fact that, though not without difficulties, it does not call for a virtuoso technique.

William Alwyn (b. 1905) has only received recognition as a significant composer over the last decade or so with the availability of gramophone records of his symphonies and two string quartets. Boosey and Hawkes published his clarinet sonata in 1963. This is in one continuous movement, and is said by the composer to be influenced by the swoop of bird song. The work is fairly difficult to play, and does not achieve the high level of some of Alwyn's other works.

Hans Gal (b. 1890), long resident in Edinburgh, has over the last few years written a number of works for the clarinet.

The first of these to appear was his *Sonata*, Op. 84 (Hinrichsen 1965). As with the other works it is in a romantic idiom with some spikiness. There are three movements, the second being a very attractive Andantino in 6/8 and the third an Allegro con Spirito with an Adagio introduction and middle section. A valuable contribution to the repertoire.

An interesting *Sonatina* by Thomas Pitfield was published in 1966 (Elkin). In addition to composing, Pitfield (now aged 80) is an expert calligrapher, of which the cover of this music is an impressive example. In writing the sonata Pitfield set himself the challenge of using unusual rhythms. The first movement, "Counter Rhythms," has the time signature 3/4, 6/8; the second "Paen" is in 7/4, the third a very beautiful Elegy is in 4/4 while the fourth movement "Fives and Sevens" is marked 5/8, 7/8. Technically the work is not over difficult, but the rhythmic complexities do create some ensemble problems for the performers.

In the post-war period, three works by Welsh composers have been published. In 1963, the University of Wales Press came out with the *Adagio and Rondo Sonata* by Denis Harbison which had its first performance at the 1959 Congress of the Guild for the Promotion of Welsh Music.

The Oxford University Press issued William Mathias' *Sonatina*, Op. 3 of 1956 and revised in 1976, and Alun Hoddinott's much more difficult *Sonata*, Op. 50. Both are good and effective.

During the late 50s and 60s, other works were published which are short, well crafted and which would hold the interest of a listener without staying in the memory. These are:

James Bernard	<i>Sonata</i>	OUP	1958
Thomas Wilson	<i>Sonatina</i>	Schott	1962
Alan Ridout	<i>Sonatina</i>	Schott	1968
Christopher Steel	<i>Sonatina</i> , Op. 11	Novello	1968
Richard Stoker	<i>Sonatina</i>	Leeds	1972

Of these, the most individual is that by Thomas Wilson.

A longer work appearing at the end of the 1950s was Roger North's *Sonata* (Chester 1959). Written for Gervase de Peyer, it has never achieved the popularity it merits, probably because of the rhythmic difficulties of the third movement which is an Allegro di Molto in 13/8!

A work of originality and inspiration is Graham Whettam's *Sonatina* (Leeds/Meridan 1967). An interesting point about Whettam is that he has taken over the publishing of his own music. Apart from the *Sonatina* he has written a concerto and a work for solo clarinet, *Improvisations* (1980).

Norman Richardson's *Sonatina* (Boosey and Hawkes, 1973) is a well-written and playable piece in three movements which would probably be of most value as a teaching piece.

A particularly valuable contribution to the repertoire was the publication by Schirmer in 1974 of James Walker's *Sonatina*. Walker is not only a composer but also a fine pianist. He gives concerts with Jack Brymer (for whom the *Sonatina* was written) and really understands the clarinet. A very effective work.

A work to have achieved considerable popularity is the *Sonata Capriccioso* of 1964 by Eric Hughes and published by Emerson Edition (1976). A very good and not over difficult light piece.



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Franz Reizenstein, who died in 1968, was a composer of significance. His published works include an *Introduction, Theme and Variations* for clarinet and string quartet (Lengnick) and a *Duo* for oboe and clarinet (Galliard). He was working on a *Sonatina* at the time of his death, and in 1981 Boosey and Hawkes published the two completed movements. These fulfilled one's high expectations and make it a matter of great regret that we shall never have the whole work.

The next work is surprisingly the only one in this survey to have been written by a virtuoso clarinetist; the *Sonata* by Paul Harvey. This has been published by Southern Music Co. in their excellent Indiana University series of clarinet solos. It is, in fact, no solo, calling for an equal partnership between both players. A fluent technique is necessary, and the work will undoubtedly be a popular recital item.

In the following year (1982) the *Sonatina* by Joseph Horowitz was published by Novello. It is the very best type of 'light music'; it demands a considerable level of ability on the part of both players and its success with audiences is certain. A major addition to the repertoire.

Two more works appeared in 1982. A *Sonatina* by Rory Boyle (Chester) and a *Fantasy Sonata* by Ian Parrot (Thames Publishing.) Boyle's work has some interesting ideas; it is dedicated to Lennox Berkeley which prompts the regret that this fastidious composer has not, so far, written a sonata for

clarinet. Ian Parrot's sonata (b. 1916) seems a curious piece, in that it lacks an overall coherence. While the clarinet part is engraved, the piano part is a reproduction of the composer's manuscript and presents some difficulties in reading.

This survey covers a limited field, spans 102 years and lists 34 published works. It is interesting that the sonatas and sonatinas mentioned do not show any trend towards the use of special technical effects, even flutter tonguing. It may be that the sonata is not a form that attracts composers with an avant-garde outlook; also it could be that such requirements limit demand and music publishing is, after all, a commercial activity.

It would seem that the market for clarinet music is such that most worthwhile works (as well as others) achieve publication. Indeed, I am aware of only two works which for reasons of their quality should be in this survey, but inexplicably remain in manuscript — the sonatas by Pamela Harrison and York Bowen.

About the writer...

Ewart Willey began to learn the clarinet in 1937. Playing the instrument and collecting its music has been and remains his principal hobby. He is a past President of the British Computer Society. (*Mr. Willey's survey of British clarinet concertos will appear in a later issue. Ed.*)

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“Fräulein von Mühlfeld”

By Louis Sacchini, Dickinson State College

Occasionally in the history of music a relatively minor figure is responsible for a very small portion of a major composer's contribution to music literature. Such is the case with Richard Mühlfeld, who is credited with displaying to Brahms the possibilities of the clarinet. Without the influence of Mühlfeld, Brahms might never have composed clarinet chamber music. Walter Niemann remarks:

The two sonatas for clarinet and piano, Op. 120, in E-flat major and F minor, like the *Clarinet Trio*, Op. 112, in A minor, and the *Clarinet Quintet*, Op. 115, in B-minor, are the golden fruits of the composer's late maturity, inspired by artistic association with Richard Mühlfeld.¹

Mühlfeld was not the only clarinetist who inspired compositions that made an important contribution to music literature in general and clarinet chamber music in particular. Indeed, Mozart was inspired by the clarinets he heard in Mannheim; but it was through his friendship and artistic association with Anton Stadler (1753-1812) that the *Clarinet Quintet* (K. 581), the *Clarinet Trio* (K. 498), and the *Clarinet Concerto* (K. 622) were produced. Two other well known associations that resulted in some of the finest literature for the clarinet were those of Louis Spohr and Johann Simon Hermstedt (1778-1846), and of the composer Carl Maria von Weber with the Munich clarinet virtuoso Heinrich Baermann (1784-1847).

Although many sources simply list his dates and acknowledge his influence on Brahms, Pamela Weston² gives more bibliographic information about Mühlfeld.

Mühlfeld was born on 20 February 1856 in Bad Salzungen, Germany. He and his brothers Wilhelm, Christian, and Martin learned to play several instruments under the guidance of their father, Leonhard Mühlfeld. Richard's instruments were violin and clarinet. His first solo performance on clarinet might have been at the age of ten, when he played a clarinet solo before a group of friends. He left home at the age of seventeen and went to Meiningen, where he joined his brother Martin, a violinist in that city. It was arranged by the Duke of Meiningen, Georg II, that the concertmaster of the court orchestra, Friedhold Fleischauer, would give Richard instruction on the violin and Emill Buchner, the court conductor, would instruct him in musical theory. His talent for the clarinet became evident, and he soon began to substitute periodically for Wilhelm Reif, the clarinetist of the Meiningen orchestra.

Mühlfeld enlisted in the 32nd Regiment Band as solo clarinet from 1876-1879 and during his tenure he was permitted to appear as soloist with various orchestras. These guest appearances brought him to the attention of many artists.

In 1879, following his military enlistment, Mühlfeld became the first clarinetist in the Meiningen orchestra, succeeding Wilhelm Reif. Shortly after he joined the orchestra, Hans von Bülow, reputedly a critical and tyrannical conductor, was appointed director. Under his leadership the ensemble gained an international reputation and so did Mühlfeld. As a result of the Meiningen orchestra's extended stay in Bayreuth (1888-1896), as the Bayreuth Festival Orchestra, Mühlfeld became one of the Wagner family's most esteemed artists, was honored with the Royal Bavarian Gold

Medal of Ludwig, and became a personal friend of Siegfried Wagner. Mühlfeld traveled a great deal during his career, playing concerts throughout many countries. Fortunately for clarinetists, he elected to stay in Meiningen, although various orchestras offered him their clarinet position, including the Boston Symphony Orchestra.

Brahms heard Mühlfeld perform in Meiningen in March of 1891 and was so impressed with Mühlfeld's performance that he decided to write chamber music for the clarinetist. From that time until the death of Brahms (1897) the two men remained close associates and friends and often traveled together, bringing attention to the clarinet works of Brahms.

Mühlfeld made many concert tours to England and France after the turn of the century. He died on 1 June 1907 as the result of a cerebral hemorrhage. A monument in his memory was unveiled in Meiningen in 1909.

As to Mühlfeld's playing ability Rendall states:

... he played less as a clarinetist than as a fine and sensitive musician who, excelling in artistic phrasing and in the finer points of expression, had chosen the clarinet as his means of expression.³

There seems to be agreement that his technique was inferior to the other clarinet players of the time. Anthony Baines, while discussing the mouthpiece, bore, and tone of the clarinet in general and the German clarinet in particular, makes a statement contrary to the generally held opinion that Mühlfeld's tone was his greatest asset. Baines states:

Mühlfeld, the first to play the Brahms quintet, is remembered in Vienna as having been admired more for his technique than for his tone, which was heavy and over-predominating.⁴

F. Geoffrey Rendall offers a possible reason why many critics of the time may have held his tone in high esteem.

In England he met with special acclamation, but it should be remembered that the pitch at the time of his first visits had not been lowered. To ears attuned to this higher pitch his flat pitched A clarinet would have sounded soft and mellow as a basset-horn.⁵

Rendall further points out that Mühlfeld influenced not only Brahms, but also other composers of the time, and that "his influence was salutary in stressing the importance of musicianship and interpretation over brilliance of technique and showy execution."⁶

It was Mühlfeld's superb musicianship and his very expressive playing that attracted Brahms to the clarinet. We can establish beyond doubt Brahms' admiration for Mühlfeld and his clarinet playing through correspondence between Clara Schumann and Brahms.

As early as 1881 Brahms had heard Mühlfeld play under the direction of Hans von Bülow. There is no indication that Brahms reacted to Mühlfeld's playing at that time. It was during a visit to Meiningen ten years later that Brahms became interested in the clarinet. On 17 March 1891, Mühlfeld performed the Weber *Concerto for Clarinet in F minor*, and the impression his playing made on Brahms is noted in a letter written to Clara Schumann dated the same day:

If you had come here this week you would have heard,

in addition to my symphonies and the Haydn Variations, for instance, the very fine F minor Concerto for the clarinet. It is impossible to play the clarinet better than Herr Mühlfeld does here.⁷

Brahms was inspired enough that he requested Mühlfeld to give him a private recital. Mühlfeld obliged and, playing one piece after another from his repertoire, showed Brahms the possibilities of the clarinet, discussing with him the various matters of performance. The outcome of this lengthy session was that Brahms decided to write for the instrument. In the summer of 1891 he wrote two works: The *Clarinet Trio* in A minor, Op. 114, for clarinet, cello and piano, and the *Clarinet Quintet* in B minor, Op. 115, for clarinet and string quartet. Brahms mentioned the works in a letter to Frau Schumann headed simply, "Ischl, July (1891)."

... Baroness Heldburg will have told you of a trio for pianoforte, violin and clarinet, and of a quintet for a string quartet and clarinet. If only for the pleasure of hearing these I am looking forward to Meiningen. You have never heard such a clarinet player as they have there in Mühlfeldt [sic]. He is absolutely the best I know. At all events this art has, for various reasons, deteriorated very much. The clarinet players in Vienna and many other places are quite fairly good in orchestra, but solo they give one no real pleasure.⁸

On 24 November 1891, the *Clarinet Trio* and the *Clarinet Quintet* were performed from the manuscript for an intimate group at Meiningen castle.⁹ The *Trio* was performed by Brahms, Mühlfeld, and Hausmann; the *Quintet* was performed by Mühlfeld, Hausmann, Joachim, Wirth, and one other member of the Meiningen orchestra. The first public performance occurred in Berlin on 12 December 1891.¹⁰

Florence May points out that this first public performance was a very special event in the history of Joachim Quartet Concerts. It was unique because the *Quintet* was the only work ever performed at these continuing concerts that was not written exclusively for strings.¹¹ Brahms was very pleased by this and indicated so in a letter written to Hanslick, the famous German critic.

... I shall not be able to tell you about it (a performance of Strauss' opera, 'Ritter Paynim') for another fortnight. This is because Joachim has sacrificed the virginity of his Quartet to my newest things: Hitherto he has carefully protected the chaste sanctuary but now, in spite of all protestations, he insists that I invade it with clarinet and piano, with trio and quintet. This will take place on the 12th of December, and with the Meiningen clarinetist. Tell Mandyczewski (or let him read) that the quintet *adagio con sordino* was played as long and as often as the clarinetist could hold out.¹²

The rehearsal for the performance was well attended. Apparently Mühlfeld and the Joachim Quartet played so well at the rehearsal that they received an overwhelming ovation. In fact, the audience demanded that the entire quintet be repeated. The same thing happened at the performance; the performers responded by repeating the Adagio.

Since his letter of July, 1891, Brahms had hoped for Clara to hear these works, especially as played by Mühlfeld. But Frau Schumann was unable to hear the public performance

and expressed her disappointment in a letter of 30 December (1891), from Frankfurt.

... I had of course followed your footsteps with the same old sympathy, first to Meiningen and then to Berlin, and how deeply pained I was that I could not hear any of your glorious pieces! How wonderful these new works must be, particularly the quintet.¹³

It was not until March of 1893 that Clara heard the quintet with Mühlfeld playing the clarinet part.

I am not really feeling well, but I must write you a line after having at last heard your exquisite quintet. What a magnificent thing it is and how it moves one! How the subtle fusion of the instruments with the soft and insistent wail of the clarinet above them lays hold of one! The adagio is most affecting, and how wonderfully interesting is the middle movement. But words are inadequate to express what I feel! And the man plays so wonderfully, he might have been especially created for your works. I marvelled at his profound simplicity and the subtlety of his understanding. I cannot tell you how much I enjoyed it. But just imagine how unlucky I was — I did not hear the second rehearsal.¹⁴

The above letter was written on March 18 in Frankfurt; a few days later Brahms replied.

That's the way to enjoy a concert: It took place in Frankfurt, while I sat calmly in Vienna. But have you not written me a delightful letter about the rehearsal and how you enjoyed the quintet. I have long wished that you might hear this piece played by Mühlfeld. I knew how sympathetic the man would be to you and how he would win your heart as an artist.¹⁵

The above excerpts shows that Brahms clearly held Mühlfeld's musicianship in high esteem. They became such good friends that Brahms often introduced Mühlfeld to intimate friends as "Fraulein von Mühlfeld, meine Primadonna."¹⁶

The publication year for the *Clarinet Trio*, Op. 114, and the *Clarinet Quintet*, Op. 115, was 1892, the same year the piano pieces, Op. 116, Nos. 1 and 2, and Op. 117, were also published.¹⁷

Through Mühlfeld's intercession, Adolph Behrens, a generous admirer of Brahms' music, financed the first English performance of these two chamber works. In March of 1892 Mühlfeld went to England, and there he introduced the quintet and the trio to a London audience.¹⁸

The success of these clarinet chamber works, combined with continued exposure to Mühlfeld's superb musicianship, further inspired Brahms to write more for the clarinet. During the summer of 1894 Brahms composed the two *Clarinet Sonatas*, Op. 120, Nos. 1 and 2. He requested Mühlfeld to join him in Ischl in order that they might try the two new sonatas. In August he wrote Frau Schumann a rather lengthy letter. At the beginning of the third paragraph Brahms wrote:

... I am going to give myself a treat very shortly. I am expecting the visit of the clarinet player Mühlfeld, and will try two sonatas with him, so it is possible that we may celebrate your birthday with music. I don't say solemnize! I wish you could be with us, for he plays

very beautifully.¹⁹

However, from a letter sent to her two months later, dated 11 September, we know he and Mühlfeld were not able to get together for Clara's birthday. In this letter Brahms tells Clara of Mühlfeld's desire to play these new clarinet sonatas.

The music on your birthday has come to nothing, and there will be no more in Ischl either. As, however, Mühlfeld is anxious to hear the two sonatas, he will probably come to Vienna to try them. I wish I could make the matter simpler for him. Perhaps there may be a town nearer his home to which I would also gladly go, where some one could offer us a room and a piano for our first attempt?!²⁰

Florence May indicated that towards the end of September they were able to get together at Ischl to read the sonatas, and the first private performance of the two clarinet sonatas was at Meiningen at the place of Berchtesgarden.²¹ This fact is confirmed in a letter to Clara dated 17 October 1894. In this correspondence Brahms also requests permission to bring Mühlfeld to Frankfurt so that the two of them might play the sonatas for her. The letter is really concerned with making arrangements for a large music party at Frau Schu-

mann's in Frankfurt on November 12th. Brahms writes:

Would you kindly let me know by return whether it would be convenient to you if Mühlfeld and I were to play the sonatas for you on November the 12th? I should be tremendously pleased if you were to write me "yes"... We might play the pieces to you on the preceding day so that you could thoroughly appreciate them on the day itself. You will have had enough to disturb you in your house and I propose at first only to stay in town (I am thinking of coming as early as the 8th); but to come to you on the 12th, and if you like, to bring Mühlfeld with me, whom I shall ask whether the time suits him.²²

She responded and indicated that he and Mühlfeld could have accommodation at her home and they could arrive on the day Brahms mentioned. In his return letter of late October, Brahms said he would come on the 9th and Mühlfeld would arrive on the 10th. He also points out in this correspondence a tuning problem in regard to Mühlfeld's clarinet. This does support Rendall's supposition concerning Mühlfeld's pitch (see above).

And now I have to tell you about something which will cause us both a little annoyance, Mühlfeld will be send-



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Brahms arrived on the 9th of November; Mühlfeld arrived from Meiningen the following day. That evening he and Brahms played the two new sonatas for Clara. Two days later Brahms and Mühlfeld performed the works at Herr and Frau Sommerhoff's party. Also on that occasion, Clara Schumann, Joachim, and Mühlfeld played the Mozart *Trio* for clarinet, viola, and piano (K. 498), a favorite of Brahms. On the following evening at Frau Schumann's party Brahms and Mühlfeld played both new works for a third and final time in Frankfurt. At this party Mühlfeld and Frau Schumann played her husband's *Fantasiestücke*. Shortly after this brief stay in Frankfurt, Mühlfeld and Brahms visited various German cities, playing the new sonatas wherever they went.²⁴

At the Rose Concerts in Vienna they played both sonatas and Mühlfeld played the quintet. The *Sonata* in E-flat Major, No. 2, was played on the same program as the quintet, on 8 January 1895. The *Sonata* in F minor, No. 1, was presented three days later at an extra concert.²⁵

These works, as with the trio and the quintet, were first introduced to England by Mühlfeld. It was at the Fanny Davies Concerts that Mühlfeld and Miss Davies premiered the sonatas in England.²⁶ Miss May gives the date as 24 June 1895, and the place as St. James Hall, London. She also points out that this performance was the first performance of the sonatas since their publication.²⁷

The sonatas have also been published in editions for violin and piano, made originally by Brahms at the time he arranged the sonatas for viola and piano. The viola editions are note-for-note copies and present no performance problems. However, because of the difference in range, the violin part is altered. In order to accommodate these alterations the piano part also has modifications made by the composer. Therefore, if a violinist wishes to play these sonatas, he should be sure to use the correct piano part.²⁸

Today's clarinetists are very fortunate to have the clarinet works of Brahms, and we owe a great debt to Richard Mühlfeld for them. It was he who inspired Brahms to write these four important works, even after Brahms had expressed thoughts of laying down his pen permanently.²⁹ It was Mühlfeld who, through his concert tours, brought these pieces to the public. And it was his beautiful playing that helped to illustrate the full impact of these works.

Brahms was not the only composer who wrote music for the clarinet with Mühlfeld's playing as a model and inspiration. Karl Reinecke and Wilhelm Berger also dedicated compositions to Mühlfeld. Reinecke dedicated his *Introduction and Allegro Appassionato*, Op. 256, to him;³⁰ and Berger dedicated his *Clarinet Quintet*, Op. 94, to the Meiningen clarinetist.³¹

It is interesting to note that Brahms was so overwhelmingly captivated by the potential of writing music for wind instruments that he requested the Musicians Association in Vienna (the Vienna *Tonkünstler-verein*) to organize a prize competition for the advancement of wind-instrument literature.³² Such attention to wind instruments is the result of his artistic association with his primadonna, "Fräulein von Mühlfeld."

About the writer...

Dr. Louis Sacchini received his B.M. from Union University, M.M. from North Texas State University, M.F.A. and Ph.D. from the University of Iowa and also has taken additional studies at Duquesne University, Illinois State University, and Boston University. His clarinet teachers include Theodore Ruta, Bernard Cerilli, Oscar Lee Gibson, Gino Cioffi, and Himie Voxman.

His teaching experience includes public school instruction in Missouri and Illinois and Instructor in Woodwinds and Theory at Concord College in Athens, W. Va. Dr. Sacchini currently holds the position of Professor of Music at Dickinson State College, Dickinson, N.D., where his assignments include applied music.

ENDNOTES

1. Walter Niemann, *Brahms*, trans. Catherine Alison Phillips (New York: Tudor Publishing Company, 1937), 263.
2. Pamela Weston, *Clarinet Virtuosi of the Past* (London: Robert Hale, 1971), 209-234.
3. F. Geoffrey Rendall, *The Clarinet*. (2nd ed.; London: Ernest Benn Ltd., 1957), 121.
4. Anthony Baines, *Woodwind Instruments and Their History*. (London: Faber and Faber Ltd., 1967), 123.
5. Rendall, *Op. cit.*, 121.
6. *Ibid.*, 121.
7. Berthold Litzmann, ed., *Letters of Clara Schumann and Johannes Brahms, 1853-1886*, (2 vols.; London: Edward Arnold and Co., 1927), II, 191.
8. *Ibid.*, II, 196.
9. Henry S. Drinker, Jr., *The Chamber Music of Johannes Brahms*. (Philadelphia: Elkan-Vogel Co., 1932), 46.
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12. *Ibid.*, II, 250.
13. Litzmann, *Op. cit.*, 205.
14. *Ibid.*, II, 222.
15. *Ibid.*, II, 222.
16. Richard Specht, *Johannes Brahms*, Trans. Eric Blom (London J. M. Dent and Sons Ltd., 1930), 246.
17. May, *Op. cit.*, II, 627.
18. Drinker, *Op. cit.*, 46.
19. Litzmann, *Op. cit.*, II, 262.
20. *Ibid.*, II, 263.
21. May, *Op. cit.*, II, 643.
22. Litzmann, *Op. cit.*, II, 264.
23. *Ibid.*, II, 266.
24. May, *Op. cit.*, II, 644.
25. *Ibid.*, II, 644.
26. J. A. Fuller-Maitland, *Brahms*. (2nd ed.; London: Methuen and Co. Ltd., 1911), 61.
27. May, *Op. cit.*, II, 644.
28. Peter Latham, *Brahms*, (London: J. M. Dent and Sons Ltd., 1948), 132.
29. *Ibid.*, 70.
30. Kroll, *Op. cit.*, 79.
31. *Ibid.*, 81.
32. *Ibid.*, 81.

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London Congress news

By Pamela Weston

Program details are now complete and I can fill you in on all major events not yet recorded, reserving as director's privilege a few "top secrets" to be disclosed only on the day!

The brilliant Italian clarinetist Michele Incenzo is doing a program with one of Britain's finest double-bass players, Gerald Drucker. Guy Dangain (author of "A propos de la clarinette") joins William Bennett in works for clarinet and flute. When I asked Mr. Bennett if he would play the flute version of Mozart's *Quintet K. 581* which André published simultaneously with that for clarinet in 1803 his reply was oh yes, he'd love a chance to annoy so many clarinetists! Theodore DeCorso from Alaska performs with Suzanne Summer-ville, mezzo-soprano, a song cycle based on Eskimo-lore. Peter Clinch from Melbourne lectures on "Body Acoustics." Ramon Kireilis plays the Copland *Sextet*. The Bellison Clarinet Ensemble will be reconstructed with the aid of Rosario Mazzeo, David Randall (using Bellison's Kruspe clarinets) and the Colorado Clarinet Choir. And last, but not least, the inimitable John Denman will give us an evening of jazz with the Don Lawson Trio. John's new disc with Buddy DeFranco is a *tour de force*.

Richard Rodney Bennett has completed his *Concerto for Wind Quintet* — and I have a score in front of me — which was commissioned jointly by the International Clarinet Society, National Flute Association, International Double Reed Society, and International Horn Society. This will be given its first performance for our Society by the Danzi Quintet of Amsterdam. In Graham Melville-Mason's basset horn program we have first British performances by the following composers: Ayres (soprano, basset horn, and piano), Gow (three basset horns), Lehmann (three basset horns) and Stockhausen (solo basset horn, basset horn and trumpet, the latter played by Markus Stockhausen). Mitchell Lurie brings us world premieres of Toch and Muczynski (Mitchell's commission, the composer playing piano).

Commercial exhibits are going to play a large part at the Congress. They will be housed in a series of buildings exactly opposite to the concert hall. The first half of Monday morning will be devoted exclusively to viewing them and they will then be on show for the rest of the week. The three sponsors, Bill Lewington Ltd., Vincent Bach International, The Boosey & Hawkes Group will sell instruments and music. Tony Bingham will be selling antique clarinets, Brian Ackerman reproduction chalumeaux and classical clarinets. "78" as well as new recordings will be available. Brand mouthpiece and instrument case specialists will be taking orders. You can have your mouthpiece refaced while at the Congress. You can watch the processes in the hand-making of clarinets. There will be a bookstall displaying those hard-to-find items by Rendall, Brymer, etc. And of course — the music publishers, very many of whom will have their own stand and I can guarantee that all published works on the program will be available for sale. Anyone wishing to book a stand should contact me direct and quick.

*See the enclosed booking form
for your convenience.*

Congress air transportation

By David Etheridge

United States — London Air Transportation for 1984 ICS Congress

After a thorough study of air fares from the United States to London, I have determined that the *least* expensive rate results from a combination of *domestic* and charter flights to New York City — London. The savings averages around \$75.00 per person.

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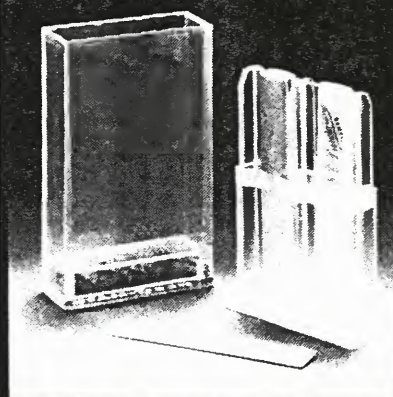
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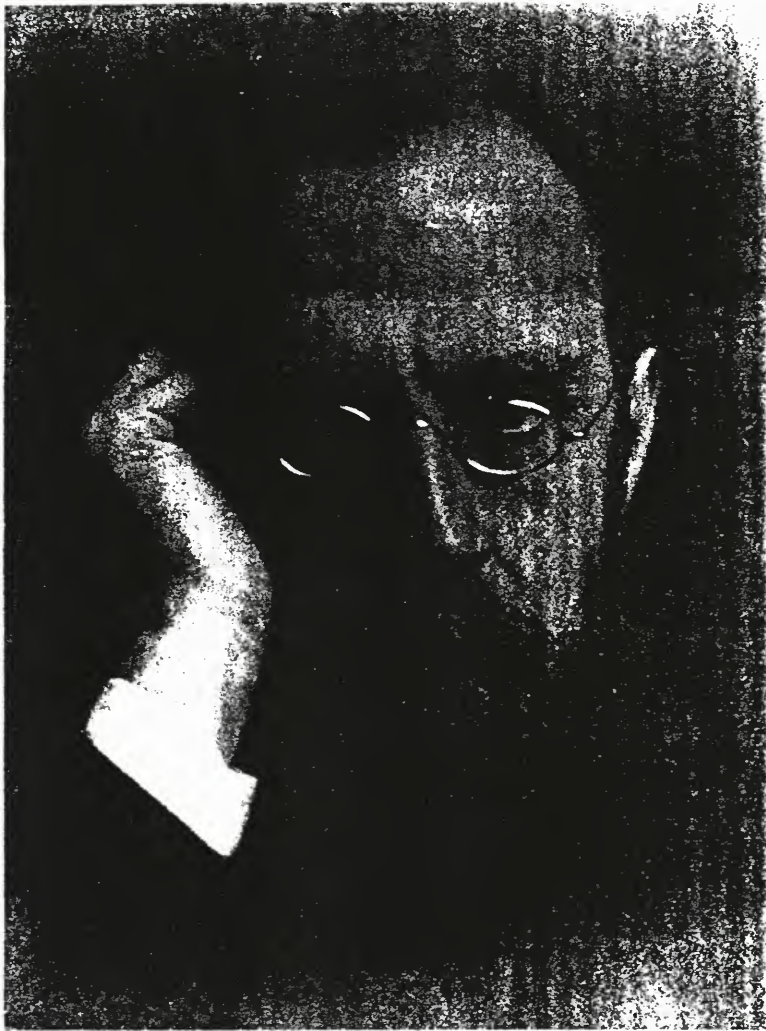
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DEALER INQUIRIES INVITED!



Josef Holbrooke (1878-1958)

— a brief retrospect
on his clarinet works

By Frederick James

Holbrooke's introduction to the States was in 1915 when he was 37. He was knocked down by a car in Chicago and suffered a broken arm. (He was beginning to go deaf, and no doubt was jay-walking.) He had been commissioned to write an opera-ballet in which Pavlova was to dance, and the libretto was by a Chicago poet. Pavlova thought the piece was great, but after the argument with the car the impresario — by the name of Max Rabinoff — announced that he was broke... (The nearest Holbrooke approached to the States after this was an extensive tour of Jamaica in 1920 with a violinist friend and a two-seater Studebaker. They gave concerts all over Jamaica — complete with "sideman" on the running board.) But to regress: After some time in hospital a Mr. Francis Young asked him to play sixteen of his piano pieces on the "Duo-Art" piano. Owing to difficulty with the arm he undertook to do one per day, and in the event found it a most stimulating experience. He was also asked to extemporize a complete roll — an exploit that no one else would take on except Saint Saëns, who played his own operatic airs. Everyone seems to have been mightily pleased with this! One would like to acquire some of these old rolls.

All this calls to mind that Holbrooke wrote a vast output of smashing piano pieces and was himself a fine pianist, giving performances of his own concerto. It is also of some interest when you consider that today he is totally unknown in the

States, and quite sad when you realize that most of his best work was inspired by Edgar A. Poe. His tone-poems "The Raven" and "Ulalume" are exquisite and would make marvellous Disney fantasies. One can practically hear every word of the poems. There is also "The Bells" (a grand noise); "Masque of the Red Death," "Annabel Lee" and "A Choral Symphony." Even the *Double Concerto* for clarinet and bassoon is given the subtitle "Tamerlane;" the clarinet and viola *Trio* is called "Fairyland," and the clarinet *Quintet* is "Ligcia."

It is easily seen that he had a great regard for the clarinet and was already writing for it when he was 17. This was the year he wrote the charming "Canzonet" in the *Quintet*. The two outer movements came a little later. His son, taught by Haydn Draper, became a professional clarinetist, but gave it up in his twenties and emigrated to Canada.

Holbrooke even persuaded his greatest friend to buy a clarinet. This was Sidney H. Sime, a brilliant artist who painted pictures like Poe's stories. His illustrations of Lord Dunsany's weird tales are collectors' items, and Holbrooke and Sime collaborated in a wonderful book called *Bogey Beasts*. Sime was a tremendous character, and his reactions to the clarinet are worth reading. The latter part is a take-off of Poe's "The Raven":

A man who, presumably my friend, with an abandon-

ment to vice and sinful mischief impossible to paint in its true colours — led me to purchase with fair coin a *clarionet!* I've blown curses into the monstrous implement in every conceivable posture — it groans in sound you never ever dreamt of, or utters the most blood curdling and despairing shrieks of agony. It takes a sullen fit and sulks in silence in spite of terrific blasts — it has quarter tones, eighths and sixteenths, it howls in millimetres and centimetres and gets down to 150 degrees below zero. I've taken the keys off and filed 'em, but that has only stimulated its fell ambition in inventive malignity — and it dribbles its beastly saliva over everywhere. It has a wicked cackle like a man's laughter heard in Hell. Remove that bauble I beg and implore. Take its tube from out my heart and its spit from off my floor — Nevermore. And the clarion still is spitting, spitting on my studio floor, and its sounds have all the seeming of a demon that is screaming. I am a shattered mess of tangled and knotted nerves.

Well, in due course a real clarinet player appeared on the scene, and Holbrooke's youngest daughter married Reginald Kell — so a few more clarinet solos were written. The *Double Concerto* was also written as son number two played the bassoon. Unfortunately, it was never played by the soloists for whom it was intended since the said son, Gwydion, became heavily involved in the liberation of Gadaffi's present playground. I leave it to the reader to ponder upon the perversities of history...

Although the *Quintet* is academic enough, Holbrooke's music is entirely inspirational. The ideas and beautiful melodies simply poured out, the composer being almost unable to get it all down fast enough. He was heard to say, that he often felt that someone or something was pushing him and guiding his hand. Just the same, when one surveys the output, two or three styles are discernible. He even wrote a few tongue-in-cheek pieces to see whether the critics would swallow it. But it is essentially music of integrity. I once heard a musician comment: "It is music that had to be written."

But if, dear reader, you are of the opinion that music must always "advance" and must ever be seeking a new language, then pass on friend — Holbrooke is not for you. Real music is timeless (consider Mozart, or the *Air on the G String*). Where would we be if writers of literature were continually looking for a new language? Pointless, of course. It is the story that matters. (I have recently been reading a book on Oliver Cromwell, by Robert Morley [1900]. This gentleman's English is staggering in its subtlety and erudition, and the politicians of Cromwell's day [1630] are revealed as expressing themselves like poets. The same comparison, of course, is evident in American writers.)

So, Holbrooke's music must be felt, must be interpreted, never wallowed in, and the clarinet world should be glad of his contributions. I think possibly, here and there, he has written too high for the instrument, but it is a matter of taste, and there are plenty of "ossias." It is not always necessary to ascend beyond the stratosphere. As I have said, he must be interpreted — and one must remember that he was almost stone deaf.

A little list of the works in which the clarinet is involved is

appended. The *Nocturne* is taken from operatic material and *Phryne* — as if you didn't know it — was the Greek courtesan who was used as the model for the Venus of Praxiteles. Endless scope in this piece for the imaginative player; one could imagine the firm, stolid accompaniment as the victim, and the tantalizing, decorative clarinet as the wanton. *Cyrene* is another version of the slow movement of the saxophone *Concerto*, and the *Wind Quartet* has three unrelated movements: the first being a version of one of the Bogey Beasts, and the last being extremely virtuosic.

The *Double Concerto* was broadcast from London on September 19th, 1983, by the English Chamber Orchestra, with Thea King, clarinet; and Martin Gatt, bassoon.

JOSEF HOLBROOKE'S WORKS FOR THE CLARINET

These publications are available from Blenheim Press, Cockertons, Gt. Bradley, Newmarket, Suffolk, England.

Clarinet Quintet, Op. 27 (Recorded on Blenheim Records SLCW 1014, John McCaw and the Delme Quartet)

Nocturne for Clarinet and Piano, Op. 55

Trio "Fairyland" for Clarinet, Viola and Piano, Op. 57

Cyrene for Clarinet and Piano, Op. 88

Wind Quartet for Flute, Oboe, Clarinet and Bassoon, Op. 94

Phryne for Clarinet and Piano, Op. 98

Double Concerto for Clarinet, Bassoon and Orchestra, Op. 119



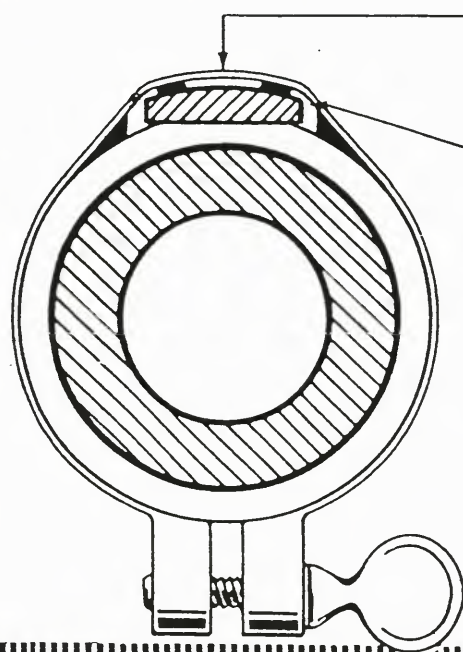
The Czech scene



Josef Luptáček

By Bohumír Koukal, Olomouc, Czechoslovakia

The clarinetist Jozef Luptáček, born on January 10th, 1947, despite his youth already ranks among the best performers in Czechoslovakia. He first took private lessons in music and later, in 1962, he enrolled at the Bratislava Conservatory where he studied under the guidance of Professor E. Bombara. He graduated from the Conservatory in 1969 gaining the honor of "The Best Graduate of the Year" in the wind instruments division. He further pursued his studies at the College of Music and Drama completing them in 1973. As a college student he took part in concert tours of the USSR, GDR and Poland. In 1970 and 1971 he participated at the Summer Music School courses organized by the Prague Academy of Music and gained success in several international music competitions, e.g. in Budapest, Belgrade, Geneva. At the Presentation of Young Slovak Music Performers in Trenčianske Teplice and at the Interpodium competition (part of the Bratislava Music Festival) in 1973, his performances met with great success and gained favorable acclaim with the critics. In 1968 Luptáček became a member of the Slovak Philharmonic Orchestra where he plays First Clarinet and acts as orchestra leader. Apart from performing as a soloist, Luptáček devotes himself to chamber music, and in 1966 he became a member of the well known Bratislava Wind Quintet with which he has made a number of recordings for the Czechoslovak Radio and Czechoslovak Television. His solo performances have been recorded for the radio as well as by the Czechoslovak gramophone recording OPUS. Luptáček's repertoire includes Classical and 20th-Century music. In 1975 he became a member of the creative group of concert artists which is attached to the Union of Slo-



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vak Composers, and in October 1982 he also became a teacher at the Academy of Music in Bratislava. Luptáčik plays Buffet Crampon B-flat and A clarinets, a Charles Bay mouthpiece with Vic Olivieri No. 4 reeds, and he prefers the American style of clarinet playing. He is also a member of the ICS.

Luptáčik's Recordings

- Brahms, *Trio*, Op. 114
- Beethoven, *Trio*, Op. 10
- Mozart, *Quintet*, KV. 581
- Weber, *Quintet*, Op. 34
- Stamitz, *Concerto* B-flat Major, No. 3
- Stamitz, *Concerto* B-flat Major, No. 4 for two clarinets
- Kořínek, *Concerto*
- Purebel, *Concerto in A-Major*
- Krommer, *Sinfonia Concertante*, Op. 70
- Krommer, *Concerto* for two clarinets, Op. 92
- Mozart, *Sinfonia Concertante*
- Mozart, *Concerto*, KV. 622
- Suchon, *Concertino*
- Brahms, *Sonatas*, Op. 120

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- TRIO* (1959) Cl., Vln., Pfte. Score-parts, ea. 6.00
- QUARTET (1957) Cl. and Str. Score: \$6.00; parts, ea. 6.00
- STRATA (1966) Bass Clarinet solo 4.00
- SETTE CANONI (1955) 2 Cl., Alt. Cl., BCl. [gr. 5/6] Score-parts, ea. 2.00
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Miami Valley Clarinet Clinic



Sinclair College Clarinet Choir, Clarence Walls, director.

The first Miami Valley Clarinet Clinic was held on Saturday, December 3, 1983. A total of 162 area junior high and high school clarinetists and fifteen of their directors participated. Clinic sessions were held on such topics as Breath Support, Tone Production, Warming-Up, Preparing for Competitions and Auditions, Selecting and Preparing Reeds, Alto and Bass Clarinets, Clarinet Maintenance and Repair, and The Selection of the Proper Equipment.

Clinicians for the day's activities were Dr. Donald McGinnis from Ohio State University, Carmine Campione from the University of Cincinnati, Dr. Lyle Barkhymer from Otterbein College, and Gary Ciepluch from the University of Dayton.

Area high school clarinet ensembles performed to conclude the day's events, with a guest appearance by the Sinclair College Community Clarinet Choir, Directed by Dr. Clarence Walls to end the day.

Many positive remarks were made by clinicians, directors and students concerning the clinic and the possibility of future events like this in the Dayton, Ohio area.

The Miami Valley Clarinet Clinic was co-sponsored by the Northmont High School Music Department and The Hauer Music Company of Dayton. The founder and chairman of this year's clinic was Stephen J. Corey.



Carmine Campione warms up for a session with students.

Letter to the editor

September 9, 1983

Woodcroft,
Parkhill,
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Scotland U.K.

The Secretary, I.C.S.

Dear Mr. Stanek,

I am glad to say I have received all last year's magazines, which I very much enjoyed.

I particularly admire Rosario Mazzeo's articles (I have his recent book, too!), and the interviews with Benny Goodman and Buddy De Franco were very interesting.

I am also a member of C.A.S.S. (Clarinet & Saxophone Society of Great Britain), and I believe you (that is, I.C.S.) receive their magazine.

I would like to see more contact between our countries, as over the years it seems to me that the U.S.A. and the U.K. have more diverging views. Don't let them spread into the musical world! What we want is a variety of clarinet sounds, and there is room for Anthony Gigliotti, Jack Bryner, Buddy De Franco, Guy Dangain, and all the others. *Vive le difference!* Oehler plus Boehm, not Oehler versus Boehm!

Best wishes to I.C.S., and thanks to Betty Brockett for insuring my magazines. They arrived safely.

Yours sincerely,
Robert Wing



Dr. Lyle Barkhymer conducts a session for bass clarinetists.



Dr. McGinnis demonstrates technique to several students.



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Care and repair

By Robert Schmidt, Ithaca College

Oiling the keywork

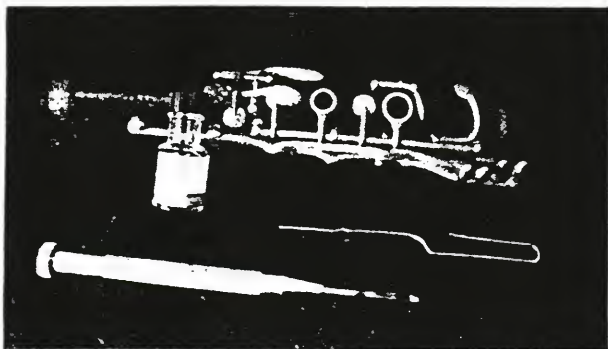


PHOTO 1: About twice a year, treat your clarinet's keywork to a systematic lubrication. With five minutes and the items shown here you can easily complete this routine service. You'll need your clarinet, a paper clip bent as shown, oil (i.e. Nye Clock Oil), and a screwdriver.

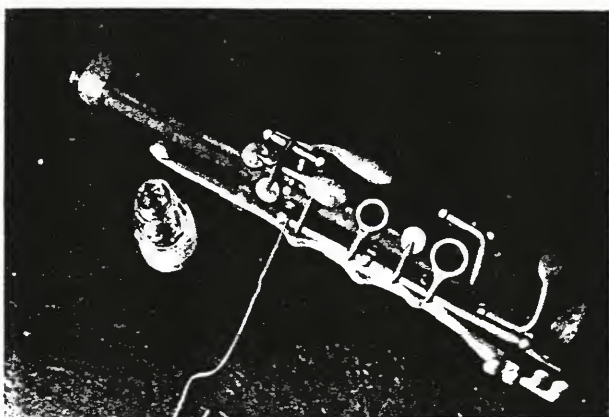


PHOTO 2: All you need do is touch a drop of oil at each point where the hinge tubing touches a post. Moving your keys will work the oil along the entire surface of the screw rod.

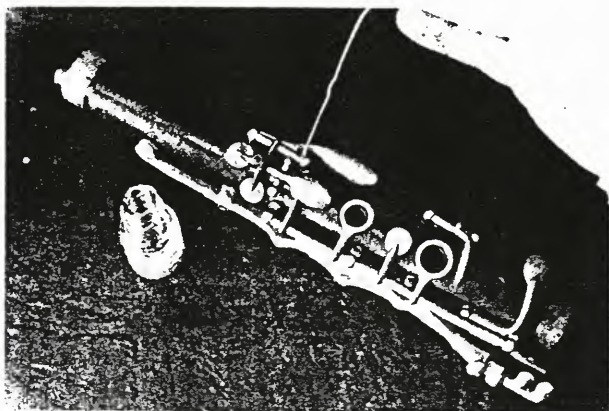


PHOTO 3: It's fairly easy to see in this photo the drop of oil leaving the paper clip applicator. If the keywork needs lubrication, the oil will be soaked up readily.



PHOTO 4: If the keywork doesn't need oil or if you inadvertently apply too much, wipe away any excess with a handkerchief.

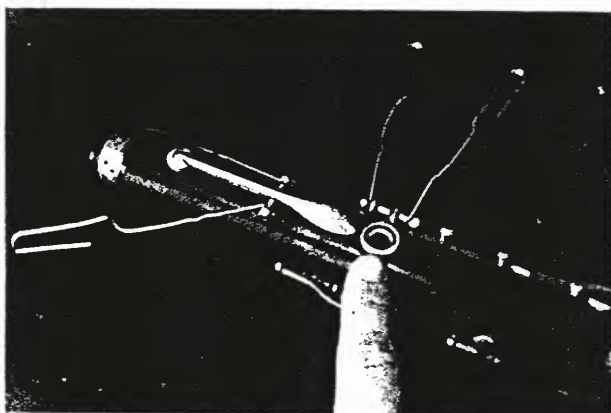


PHOTO 5: Start your systematic oil application on the back of the upper joint. The four clips point to the contact points.



PHOTO 6: Since it's difficult to touch the inside contact point of the side keys' hinge tubing, you can unscrew the rods holding these keys. Stop turning the screwdriver when your hear (and feel) a click indicating the end of the screw threads has been reached.

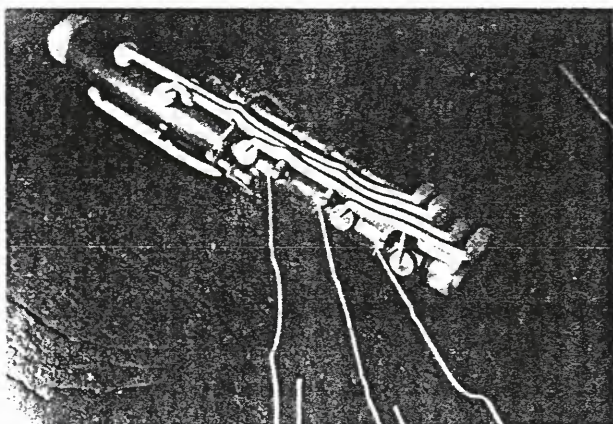


PHOTO 7: Apply two drops of oil to each of these rods. Turning the screws back in will help to distribute the oil along the entire moving surfaces.

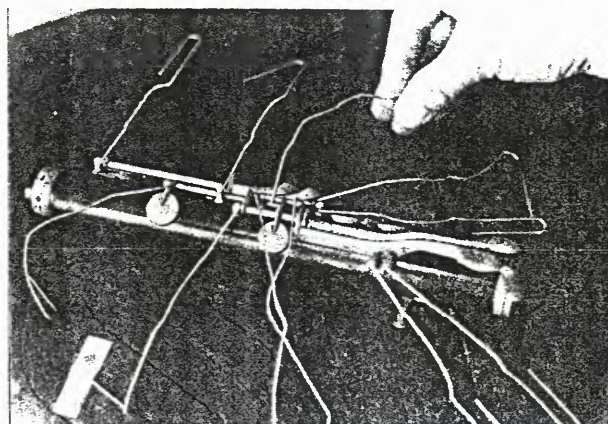


PHOTO 9: Notice that the screw rods holding the L.H. little finger B & C-sharp keys in the lower joint have been turned out as you did with the rods for the upper joint's side keys.

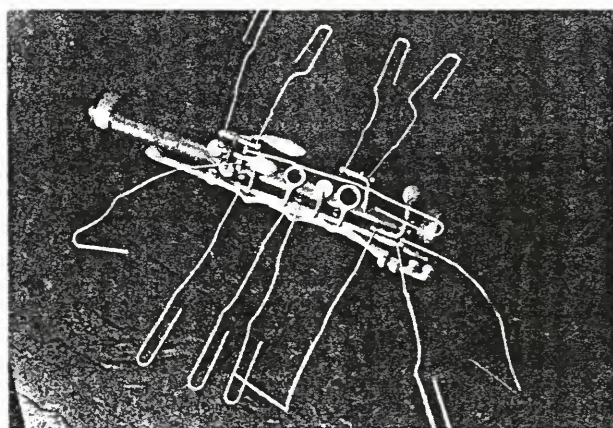


PHOTO 8: This is not a new entry into the insect world. All the clips point to lubrication spots on the front of the upper joint.

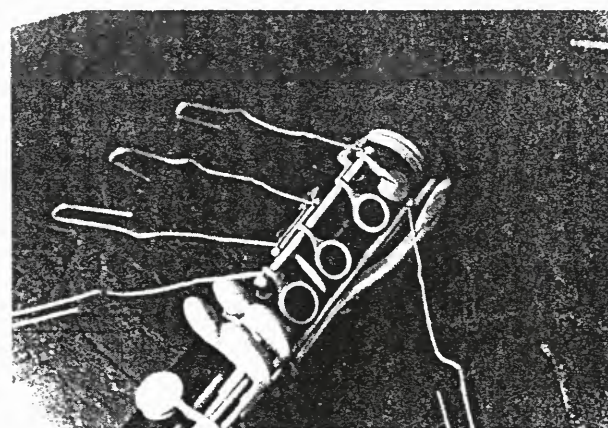


PHOTO 10: Shows the remaining contact points for the lower joint. Use approximately one drop of oil when touching a post holding a screw rod. Use about two drops of oil when the post holds a pivot screw. Heavier oil also works well at pivot screw contact point. La Perle Bench Motor Oil, sewing machine oil, and SAE20 are all worthy prospects.

There are fancier applicators commercially available; none can do a better job than your paper clip. Needle-topped clear tubes are handy to use and readily obtainable at most hardware stores. A "press to" applicator only releases oil when its tip is pressed in.

In summary, taking five minutes twice each year to distribute oil to your clarinet's keywork as shown in this article will help keep your keys moving quietly and freely.

One aspect of the rôle of the basset horn in the late eighteenth and early nineteenth centuries — with particular reference to the quartets of Ignaz Pleyel

By Graham Melville-Mason

(The third article in this short series is based on the text of a Broadcast Talk given in the interval of a programme of music for clarinets and basset horns, relayed by BBC Radio 3 on 1st April, 1980. The first two articles appeared in Vol. 10, No. 1 and No. 2. Ed.)

This article is intended to illustrate, albeit briefly, just one aspect of the rôle of the basset horn as it evolved in the late eighteenth century — that in trio combination and, with the addition of the clarinet as the soprano voice to complete the four-part harmony, in quartet.

The basset horn was the meal-ticket of many travelling clarinet virtuosi by the turn of the century and features in many works for such combinations. Mozart's contributions are those of the greatest master to write for the instrument, with the *Adagio in B-flat* (KV 440a = 411) written in Vienna in 1783 being perhaps the most sublime work for clarinets and basset horns in ensemble, although strictly outside the terms of this article. The story of his *Divertimenti* (KV 439b) for three basset horns has been told well by Michael Wheelwell¹ and commented upon by others since. Many more of these trios and quartets continue to be found in libraries all over Europe, serving to support the evidence of the travelling teams of clarinet and basset horn virtuosi. Some of the music is original composition but much comes from that large body of arranged pieces for various chamber music combinations proliferating at that period. Reference to Pamela Weston's two valuable books^{2 3}, quickly shows a high proportion of basset horn players with considerable records of travelling. A few of these were mentioned in the first article in this series⁴.

In a preliminary survey of extant early basset horns about twenty years ago, I found the ratio of surviving basset horns to contemporary A clarinets to be of the order of seven to one. Recently Keith Puddy has been given a Leverhulme award to study the early instruments of the clarinet family, relating to technique and performing practice. He proposes to pay particular attention to both the high D clarinet and the basset horn, already confirming my original impressions in his more detailed study of the existing specimens. My own survey of the music for the basset horn shows the instruments used by well over three hundred identifiable composers (with plenty of pieces by "Anon"!). Within this corpus is found a significant number of works for the basset horn trio. Many of these are anonymous compilations of short pieces suitable for casual entertainment on the players' travels. Almost two-thirds as many are to be found for the clarinet and three basset horn quartet combination.

From contemporary accounts and Pamela Weston's own findings (*op. cit.*), it is obvious that much music for these combinations has failed to survive. In many cases the references are not clear as to who was the composer. It can be assumed that some works were by the players themselves. (e.g. Anton Stadler's *18 Terzetti*, which survive, or Anton David's *Six Trios*⁵, which are lost?). There is little doubt that much was in manuscript which travelled with those players, only to be lost or destroyed on the retirement or death of the player.

Nevertheless, works bearing the names of established eigh-

teenth and early nineteenth-century composers — mostly from middle Europe — survive. These include at least seventeen trios and seven quartets by David, Druschetzky, Hoffmeister, Krommer, Kucharz, Kummer, Martin y Soler, Mašek, Mozart, Nudera, Pleyel, Rösler, Schneider, Stadler, Tausch, Vaneřovsky, Walther and Wolanek. (These incorporate, as a single item, works of many short pieces as well as those of the more usual multi-movement format; in the case of Druschetzky, his *Divertissement* comprises thirty-two pieces!) In addition there are at least eleven trios and ten quartets identified from anonymous composers.

In the case of the set of six movements which make up the *Quartet* by Ignaz Pleyel, we enter the area of music for these ensembles which is in the form of composers' arrangements, either of their own works or those of their contemporaries. The Pleyel *Quartet* was found in the Library of the Count Clam Gallas in Prague, that same patron who employed Georg Druschetzky — the composer who wrote much *Harmoniemusik* for him, including a number of *Divertimenti* which include three basset horns along with oboes, horns and bassoons as well as the *Concerto* for three basset horns and the *Divertissement* already mentioned. There seems little doubt that this court ensemble enjoyed three basset horn players at one period, possibly David, Springer and Dvořák although I have been unable to make a positive identification since the Gallas house archives have yet to be fully catalogued and examined but they are preserved in Děčín, the Count's palace in Prague being now a Czech ministerial department.

The addition of the clarinet as the top voice in quartets using three basset horns is therefore not at all uncommon at this time. Several works are in the hand of the same copyist and to be found spread widely over Europe in archives now known to be in the wake of those itinerant players. Ignaz Pleyel was a prolific composer who made many arrangements and variants of his own material and whose music was often transcribed in many formats by others, well into the nineteenth century.

Pleyel was born in Ruppersthal, in Lower Austria, on 1st June 1757, like many composers, of a large family, being the twenty-fourth child. He is remembered today both as a composer and as the founder of the instrument-making firm of Pleyel in Paris which he set up in 1807 after moving there in 1795. Earlier in his career he had moved to Vienna where his studies included violin under the composer-player, Vanhal. Through him, Pleyel became a composition pupil of Haydn in 1774, and these two men remained very close friends throughout their lives, even though they were employed by would-be rival factions during the London visits of both men in 1791 and 1792. Pleyel's travels included periods in Italy, when he fell under the influence of Italian opera, and Strasbourg, where he was from 1783 to 1791.

Pleyel's output is large and mainly instrumental. This includes some forty-one known symphonies, six *Sinfonia Concertante*, eight solo concertos, over two dozen orchestral and chamber works of the *Serenade* or *Divertimento* type, *Septets*, *Sextets*, at least seventeen *Quintets*, over seventy string *Quartets*, fifteen flute *Quartets*, sixteen *Trios* for wind and strings, forty-eight *Trio Sonatas*, nearly fifty *Duos* for wind and strings, fif-

teen *Duo Sonatas*, close on a century of various solo pieces, but only two known operas — and, of course, his well-documented but not untroubled association with George Thomson in contributing to the Scottish folk-song settings which that Edinburgh worthy commissioned from the pens of men like Haydn, Beethoven and Koželuch.

During his lifetime, Pleyel's works reached over two thousand editions from some two hundred and fifty publishers in Europe and North America, as Rita Benton discovered in her brave attempt to catalogue his output — an almost impossible task in the face of such prolific dispersal of both the published material and original manuscripts even in the composer's own day. Indeed this *Quartet* for clarinet and three basset horns does not feature in her catalogue as such.

Pleyel was arguably the most played composer in European concert salons around 1800, as Charles van den Borren relates in his commentary on the Pleyel family in Brussels⁶. The lexicographer Fétis, who was taken as a teenager to meet the composer in Paris by his father, asked "What composer ever created more of a craze than Pleyel? Who enjoyed a more universal reputation or a more absolute domination of a field of instrumental music?"⁷

He remained devoted to his master Haydn and dedicated his six string quartets, Opus 2 of 1784, to him "in segno di perpetua gratitudine." His first six string quartets (Opus 1 of 1782-3) caused no small stir, particularly when we remember that Mozart was not given to praising other men's music easily; yet in 1784 he wrote to his father to say that "Some quartets have come out by a certain Pleyel, a pupil of Joseph Haydn. If you do not already know them do try to get them, you will find them worth the trouble. They are very well written and most agreeable to listen to. You will easily identify his master. Well, it will be a fortunate day for music if, when the time comes, Pleyel should replace Haydn." Haydn died in 1809 while Pleyel lived on in Paris until 14th November 1831 but, as posterity well knows, he did not succeed his great teacher as the principal European composer in the early nineteenth century. Indeed, from his Paris years his compositional originality waned, the reasons for which may or may not be related to his instrument-making business involvement and successes.

To return then to the *Quartet* for clarinet and three basset horns. The six movements which were arranged to make up the work all come from Pleyel's six string *Quartets*, Opus 34 of 1791, which were dedicated to the King of Naples. The opening *Rondo* is the third movement of Opus 34, No. 1 in C and the second movement is a *Tempo di Minuetto*, being itself the second movement of the second quartet of the set in the key of B-flat. The third movement, marked *Adagio amoroso* and additionally *con espressione* in the string version as well as there being played on muted strings, comes from the *Quartet* in G, the third of the set. This material is also to be found in the key of F, varied by the composer in the last of his *Grand Sonatas*, Opus 12 of 1796, the one in C major. Like all the others, it is for pianoforte with violin and cello accompaniment and introduces a variation on a Scottish air.

Movement four is another *Tempo di Minuetto*, this time being the third movement of the F minor *Quartet*, Opus 34, No. 6, while the fifth and sixth movements both originate in the *Quartet* in A, Opus 34, No. 5 — the former being the second movement *Andante con variazione* (a theme and four varia-

tions) leading straight into the latter, the third movement *Rondo* of which the strings quartet original finale is additionally marked *presto assai*. Various movements from these six string quartets are to be found in versions for wind band, sextet for harpsichord and wind, quintet for piano and wind, assorted wind and string combinations from solo to quartet and even one movement exists in a vocal realisation.

The manuscript parts also include a seventh movement — a *Polonaise*, as do other works for the same combination. This may not be by Pleyel and it is not to be found in Rita Benton's thematic catalogue.

Original Pleyel this *Quartet* may not be but, as Thea King, Georgina Dobrée, Daphne Down and Stephen Trier who gave the first performance in modern times in the broadcast by the BBC in 1980 agree, it is easy to see why such music appealed to their basset horn playing forbearers.

ENDNOTES

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3. Weston, P., *More Clarinet Virtuosi of the Past*, London, 1977.
4. Melville-Mason, G., "The rôle of the basset horn in Middle Europe — 1770-1830 — A short survey," in *The Clarinet*, Fall, 1982.
5. Fétis, F.-J., *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique*, Brussels, 1835-44.
6. Borren, C van den., "Souvenirs bruxellois de la famille Pleyel," in *Revue Pleyel*, No. 46, July 1927.
7. Benton, R., *Ignaz Pleyel. A Thematic Catalogue of his Compositions*, New York, 1977.

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Robert Terry
John Samuel Comptons
Roger Reynolds
(b. 1934)

Sea Drift (after Walt Whitman) 1963
Ann (after) 1969
Jenny Starnes and number
The Promises of Darkness 1975

Intermission

Oliver Messiaen
(b. 1908)

Quatuor Pour La Fin Du Temps 1942
(Quartet for the End of Time)
I. Louange de croix
(crucifixion)
II. Vocalise pour l'ange qui annonce la venue du temps
(vocalise for the angel who announces the end of time)
III. Abyme des oiseaux
(Abyss of the birds)
IV. Incantation
V. Louange à l'Éternité de Jésus
(longing for the eternity of Jesus)
VI. Danse de la lumière pour les sept trompes
(dance of light for the seven trumpets)
VII. Fugue d'arc-en-ciel pour l'ange qui annonce la venue du temps
(fugue of rainbow for the angel who announces the end of time)
VIII. Louange à l'Éternité de Jésus
(longing for the eternity of Jesus)
Ann McCutchan, clarinet
Vincent Fritsch, violin
Paul O'Leary, cello
Dane Martin, piano

November 12, 1983 at 8:00 p.m. Opera at Theatre

North Texas State University School of Music

FRIDAY EVENING MUSIC CONCERT SERIES

Tuesday, November 22, 1983 8:00 p.m. Recital Hall

Trío in E-Flat for Clarinet, Horn,
and Piano, Op. 274, Carl Heinecke
Allegro
Andante
Scherzo (Allegro)
Finale (Allegro)

James Gillespie, Clarinet
William Scharberg, Horn
Jack Roberts, Piano

Quinteto Concertante, Ingolf Dahl
(for Flute and Percussion)
Alto marcia
Artista accompagnato
Fughetta
Fresco Finale

Robert Wilkinson, Percussion
Susan Colebaugh, Flute

Intermission

Sonata in F Major for Clarinet and
Piano, Op. 126, No. 2, Johannes Brahms
Allegro vivace
Appassionato, ma non troppo allegro
Andante con moto

James Gillespie, Clarinet
Jean Matous, Piano

*NTSU Graduate Student

Department of Music

Department of Music, University of Texas at Austin

Lawrence University CONSERVATORY of MUSIC

Appleton - Wisconsin

CLARINET AND FRIENDS IV

THURSDAY, JANUARY 19, 1984
HARPER HALL - 8:30 P.M.

Dan Sparks, Clarinet

Robert Below, Piano
Steven Edmund, Piano
James Ming, Piano

PROGRAM

Beaux Yeux, Ferdinand Poiré (1771-1839)

Miss Taniguchi, Mr. Sparks, Mr. Edmund

Sonata for Clarinet and Piano, Op. 128, Maria Casati-Tedesco (1895-1946)

Andante con moto
Scherzo
Lullaby
Rondo alla Napolitana

Mr. Sparks, Mr. Below

Sonata for Flute, Oboe, Clarinet and Piano, Darius Milhaud (1892-1974)

Tranquille
Joyeux
Emporé
Douloureux

Ms. Whisman, Mr. Nibbelk,
Mr. Sparks, Mr. Ming

This is the sixth recital in the 1984-85 Faculty Recital Series

The Department of Music
Stephen F. Austin State University

presents

A CONCERT of 20th-CENTURY CLARINET MUSIC

Ann McCutchan, Clarinet
Dan Beaty, Piano

Music Recital Hall
Sunday, November 20, 1983
3:00 p.m.

program

Petite Piece, Claude Debussy (1862-1918)

SAINTS PRO SERVE US, Three études pour
clarinet, William Alting (1918-75)
St. John of the cross
St. John of the cross
St. John of the cross

Tristesse, Maurice Strakosky (1911-1981)

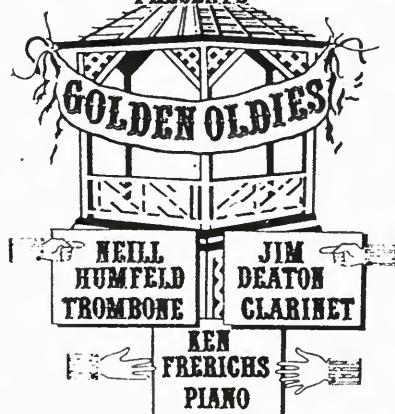
Intermission

Atome des oiseaux (from) Quatuor pour
quatre trompes, Oliver Messiaen (1908-41)

Four Skater Poems, Dan Beaty (1919-79)

EAST TEXAS STATE UNIVERSITY MUSIC DEPARTMENT

PRESENTS



PROGRAMME

- BASIC BARN BURNER
- FANTASTIC FINGER BUSTER
- DIGITAL DEXTERITY WITH PREDICTABLE MELODY
- SUPER SLIDE SURPRISE
- BOHEMIAN MELODY WITH BIG FINISH IN BAD KEY
- SAWDUST AND SCHMEARS
- MANDATORY DUET
(To be selected from vast repertoire of arrangements for clarinet and trombone)
- OBLIGATORY ENCORE

Surprise reception to be held at unannounced site following recital.

MUSIC AT MARYLAND

Sunday
November 27, 1983
8:15 p.m.
Jawes Recital Hall

Department of Music University of Maryland College Park 20742 (301) 454-2501

UNIVERSITY OF MARYLAND WOODWIND QUINTET

William Montgomery, flute Norman Hein, clarinet
Rudolph Vrbsky, oboe Orrin Olson, horn
Kenneth Pasmanick, bassoon

assisted by

Judith Olson, harpsichord

PROGRAM

Fantasia F-roll, K.V. 608 (1791) Wolfgang Amadeus Mozart
arr. by M. S. Meyer
Concerto a tre (for flute, horn, and continuo) Georg Philipp Telemann
Allegro moderato
Loure
Tempo di Menuet
Woodwind Quintet (1948) Elliott Carter
Allegretto
Allegro giocoso

INTERMISSION

Trio Classique (for flute, clarinet, and bassoon) Claude Bolling
Kleine Kammermusik, Opus 24, No. 2 (1922) Paul Hindemith
Lustig, Mässig schnelle Viertel
Walzer, Durchweg leise
Ruhig und einfach, Achtel
Schnelle Viertel
Sehr lebhaft

A RECIAT OF WINDS LIBRARY MUSIC

for Wednesday and Friday

presented by

WILLIAM AND KATHY WARREN

James Herendeen, piano

Friday, September 16, 1983
7:30 p.m.

Sonata for Flute and Piano Michael Burt

- I. Allegro, molto moderato
- II. Largo e tranquillo
- III. Allegro giocoso

Mr. Warren, Mr. Herendeen

Three Songs by Gerold Finz

- To a Port a Thousand Years hence
(text by James Elroy McKee)
- To Little Brownie
(text by Thomas Hardy)
- Who is Giv'ing?
(text by William Shakespeare)

Mr. Warren, Mrs. Warren

Sonata for Alto Saxophone and Piano David Aderson

- I. Allegro
- II. Andante sostenuto (scherzo)
- III. Allegro agitato

Mr. Warren, Mr. Herendeen

INTERMISSION

Eight Songs Richard Hurdley

- The Astronomers (An Epitaph)
- Isaac Greenacre (An Epitaph)
- My Master With a Garden
- Winds, U.S.A.
- Come Ready and See Me
- Sweet Suffolk Soil
- I do
- Perthshire Green

Mr. Warren, Mr. Warren

Sonata for Clarinet and Piano Sheldon Werr

- I. Andante molto moderato - Allegro Moderato -
Lento e sostenuto - Allegro
- II. Lento
- III. Allegretto scherzando

Mr. Warren, Mr. Herendeen

UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

PAUL PERRELL CARLSON, CLARINET

WEDNESDAY, 10:00 PM
JAN 10, 1984, 7:00 PM

Concert, August 2, 1983
Recital Hall
7:00 PM

SONATA FOR CLARINET AND PIANO William Schuman

- Allegro molto
- Andante
- Allegro moderato
- Andante
- Allegro molto

Sonata in A-flat Major, Op. 49, No. 2 Franz Liszt

- Allegro affettuoso
- Andante
- Larghetto
- Finale

INTERMISSION

SOLITUDINES Carlisle Bouwett

- First, expressive, dramatic, dynamic
- Flowing, serene
- Fast, dramatic, content
- Slow, lyrical, expressive

TRIO IN E-flat Major ("Three-Letter") William Schuman

- Andante
- Allegretto
- Allegretto

Presented in partial fulfillment of the requirements for the Master of Music

The University of Illinois at Urbana-Champaign
School of Music

THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

School of Music

Concert, September 11, 1983

7:00 PM

Clarinet, Bassoon, Flute, and String Quartet

Conductors: William Schuman

PROGRAM

Flute's Love Overture, "The Heirloom" Felix Mendelssohn

trans. by Daniel Freeman

Symphony No. 3, "Romantic" Robert Schumann

trans. by Daniel Freeman

Waltz and Serenade Robert Roden

Romance for Saxophone No. 2 Giovanni Gabrieli

arr. by Thomas Myers

Overture, "The Barber of Seville" Gioacchino Rossini

trans. by Harvey Herman

Introduction and Rondo Jean-Claude

Introduction and Rondo Traditional

arr. by Edie Carter

ed. by Donald McGarrity

Symphony No. 10, "London" Franz Joseph Haydn

trans. by Elton Curry

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

CONCERTS & RECITALS

David S. Lewis, Clarinet
Cheung Mun Chit, Piano

assisted by

Dancers:
Rosalind Ong
Ng Kim Wee
Thong Meng Lan

Programme

Premiere Rhapsody (1910) C. Debussy

(1862-1918)

Sonata for Clarinet and Piano

Op. 120 No. 2 (1894) J. Brahms

(1833-1897)

Allegro amabile

Allegro sostenuto

Andante con moto

Interval

Three Dances Interludes for

Solo Clarinet and Piano (1980) James Chaudron

(b. 1946)

Sonata for Clarinet and Piano (1902) Francis Poulenc

(1899-1963)

Concerto, Op. 26 (1911) C. M. v. Weber

(1786-1826)

The appearance of David Lewis is made possible partially

through a grant provided by The Baker Fund Awards

Committee of Ohio University, Athens, Ohio (USA).

David S. Lewis

David Lewis was born and raised in Baltimore, Maryland (USA). His early clarinet training was under Anglin Fagan at The Baltimore Symphony. He majored in Music Theory at both The University of Michigan, where he received the Master of Music degree, and West Virginia University, where he received the Ph.D. His teachers include William Stubbins (University of Michigan), Henry Gulch (Indiana University), and Franklin Cohen (Cleveland Orchestra).

Dr. Lewis has taught at Concord College, Frostburg State College, and is currently Professor of Clarinet and Theory at Ohio University. He has held positions as clarinetist with the Indiana University Opera Orchestra, Roanoke (Virginia) Symphony Orchestra, Bluefield (West Virginia) Symphony Orchestra, and spent one and one-half years (1979-80) on a Fulbright award as clarinetist of the Singapore Symphony Orchestra. During that period he organized a local chapter of the International Clarinet Society. Dr. Lewis has been clarinet soloist with the Ohio University Orchestra, Chamber Orchestra, Wind Ensemble and Jazz Ensemble. He has performed three concertos with the Singapore Symphony Orchestra, and the program this evening marks his third clarinet recital at DBS Auditorium.

Cheung Mun Chit

Cheung Mun Chit an outstanding accompanist, is a familiar figure on stage. She has been appearing frequently with well-known singing singers and instrumentalists, both in Singapore as well as in their Asian concert tours.

LECTURE-RECITAL by David S. Lewis, Clarinet Cheung Mun Chit, Piano

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DBS Auditorium

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No poloda

J. V. Stenitz

J. Brahms

Koncert pro klarinet a klavír

Trio pro klavír, klarinet a violoncello

Klavírní spolupráce: edb. as Olga Petráová

Spoluvědčinkje: Pavel Šabocký, violoncello

The 1983 University of Oklahoma Clarinet Symposium



Left to right: Larry Combs, David Etheridge, George Silfies, Larry Maxey, James Gillespie, Bernard Rose.

By Bernard Rose, Odessa College

The 1983 University of Oklahoma Clarinet Symposium took place July 9 through July 11 at the O.U. campus in Norman, Oklahoma. Guest artists and lecturers were Larry Combs, Principal Clarinetist with the Chicago Symphony; David Etheridge, Professor of Clarinet at the University of Oklahoma and Symposium Director; James Gillespie, Professor of Clarinet at North Texas State University; Larry Maxey, Professor of Clarinet at the University of Kansas; and George Silfies, Principal Clarinet with the St. Louis Symphony.

The first recital was given by David Etheridge and was mostly for trio: clarinet, viola or violin and piano. Etheridge was joined by Todd Welbourne on piano and Pierre d'Archaubeau on violin and viola. Works performed were pieces for clarinet, viola, piano by Bruch, Stravinsky's *L'Histoire du Soldat* for clarinet, violin and piano; *Tema con Variazioni* by Jean Françaix for clarinet and piano and the Bartók *Contrasts* for clarinet, violin and piano. The Bruch *Pieces* were played with a full, well-knit ensemble sound and combined with sensitive and logical phrasing. The Stravinsky was performed exquisitely with brisk and precise playing. In playing this selection the ensemble took a fine music and performed up to its full potential. Etheridge displayed a full even sound throughout the range of the clarinet and at all dynamic levels during the entire program.

Altogether the degree of difficulty, the finesse and musicality displayed, and the ensemble, as well as individual playing, made this an extraordinary recital.

George Silfies lectured and coached the rest of the first day and gave a recital that evening. Mr. Silfies, who has a friendly manner as well as a warm sense of humor, coached several students and gave many helpful pointers and demonstrations.

His recital pieces were the Stravinsky *Three Pieces for Solo Clarinet*, Berg's *Vier Stücke für Klarinette und Klavier*, Schubert's

The Shepherd on the Rock and Mozart's *Concerto*, K. 622. The performance of *The Shepherd on the Rock* was especially delightful. All three performers, including Susan Weaver, soprano, displayed much delicacy and empathy toward one another. Silfies' pure and sweet tone, coupled with beautiful phrasing, made the performance of the Mozart *Concerto* delightful.

Sunday afternoon's guest artist was Larry Combs. George Silfies, in addition to being a very fine clarinetist, is a very accomplished pianist and accompanist. He assisted during the Combs masterclass as accompanist. To see these two working together in such a setting for the benefit of the students was a rare opportunity. This in itself made coming to the Symposium extremely special and memorable.

The Combs recital was unusual. It was totally unaccompanied and included some orchestra pieces transcribed for the clarinet as well as extracted orchestral cadenzas. An Enesco prelude, transcribed for solo clarinet; William O. Smith's *Jazz Set*; an excerpt from the Messiaen, *Quartet for the End of Time*; and two cadenzas from movement one of the Corigliano *Concerto* for clarinet were on the program. The Smith *Jazz Set* contained multiphonics in one movement and playing and singing simultaneously in another movement. In the Messiaen, Combs displayed extreme breath control, and extreme and sudden range and dynamic changes. Combs' overall display of clarinet virtuosity was a treat.

Sunday night Larry Maxey performed the Lefevre *Sonata in B-flat Major*, *Relationships* by Starer, the *Concerto in E-flat Major* by F. Kramar-Krommer, and the Bernstein *Sonata*. The Lefevre was performed with the delicacy and charm that is inherent in the style. Maxey gave a lilting and happy interpretation to the Bernstein.

Monday afternoon Maxey presented a lecture/performance, complete with handouts, on the Copland *Clarinet Concerto*. With this demonstration, Maxey set an example that holds much educational merit in the context of such a



Larry Combs during a Master Class (George Silfies at the piano)



David Etheridge during a lecture session.



Pianist Shalah Smothers, Soprano Susan Weaver and George Silfies



Pianist Shalah Smothers and Larry Maxey

symposium.

James Gillespie and David Etheridge each presented lectures and coaching on Monday morning. Gillespie's recital closed the Symposium Monday night. His program was made up of pieces of high merit, but not yet part of the common clarinet repertoire. The pieces were: *Fantasy Pieces* by Gade, *Cyrene* by Holbrooke, *Sonatina for Solo Clarinet* by Déak, *Sonata Capriccioso* by Hughes, *Divertimento* by Kenins, and *Introduction and Variations on a Swedish Air* by Crusell. The pieces covered the gamut of expressive devices on the clarinet. Gillespie artistically brought out the mood and flavor of each piece and his playing was both exciting and inspiring.

Many extraordinary things took place at this Symposium and the two previous ones attended by this writer. A special mention should be given to the pianist Shalah Smothers for her fine accompanying for so many of the artists during the last three symposiums. The amount of music she accompanied at each Symposium and the little amount of time available for rehearsal makes the fine job she does seem even more impressive.

At this year's Symposium, as with others past, the people who gained most were the attending students, clarinetists, and educators. They were exposed not only to fine playing but to various perspectives from the studio to the recital hall to the orchestra. In attendance were people from as far away as California, Illinois, and Iowa. Also noticeable was the proficiency of the students, especially the ones from the O.U. School of Music itself. The knowledge gained from the lectures, discussions, and recitals at these yearly symposiums can be food for much musical growth over a long period of time.

About the writer...

Bernard Rose is an Associate Professor of Music at Odessa College, Odessa, Texas. He has a Bachelor of Music degree in Clarinet from the Manhattan School of Music, a Master of Music degree in clarinet from North Texas State University and is currently a Ph.D. candidate at NTSU.



By Brigitte Frick, Arlesheim, Switzerland

Some things in life one has to wait a long time for, but it often proves worth the effort in the long run. I have been trying since the beginning of the year to have a meeting with the well-known Swiss composer Peter Escher, but either he had concerts or I had concerts or we were at various corners of the globe. Last Saturday the great day arrived, and I set off, got into a local market train by mistake, heading in the right direction to be sure, but full of cackling old market ladies and "locals." I wouldn't say the cows poked their heads through the window at every stop (and we stopped everywhere), but it was something like that. At Olten, where Peter Escher lives, they have a very peculiar system of subways, and, try as I would, I couldn't get out of the station because there was no exit sign anywhere. On asking a station officer, he replied laconically, "There is no exit. You have to stay here. It's our way of increasing the population of taxpayers in Olten." — grim Swiss humor... I was very glad on eventually arriving at Peter Escher's house to receive a warm welcome and a refreshing cup of coffee. I got to work straight away.

Peter Escher is really quite a prolific composer having written many vocal works for solo, choir and an opera called *Bergvolk* (Mountain Folk). Of course I was more interested to hear about his works for clarinet, but found a lot of his other compositions that he talked about exciting and interesting too. He has written a saxophone concerto (ex. Symphonia Verlag) which I would very much like to see reprinted for our sister society, CASS in England.

First, a short formal résumé of Peter Escher's life. Born on the 9th October 1915 in Basle, Peter Escher grew up there, went to high school and then trained as a druggist. However, he had always been attracted to painting and music. In 1934, he started his music studies which continued at the Rudolf Steiner Music Institute in Basle and the Conservatory. He became choir leader of various Ladies' Choirs (I think it must be a Swiss specialty to have separate female and male choirs. All villages and towns have them here.), the Singing Circle in Basle and Church Choir in Olten. As conductor of the Olten City Orchestra he initiated the Swiss premières of the *Saint Nicholas Cantata* by Benjamin Britten and the *Missa Solenne* by Rossini. In 1959 he became Cantonal Choir Director of the City of Basle. Now he lives in Olten as a composer. Various of his works have won prizes at competitions: 1950, 1st Prize in Vercelli; 1951, a Prize for the composition *Naga-Uta* for flute

and soprano. (This piece has been performed in Japan and is based on Japanese lyrics.); 1953, 2nd Prize in the International Competition at Genua (première of the Oratorio *The Sermon on the Mount*). In 1975 he won the treasured Art Prize of the City of Olten and composed a special work for two clarinets to celebrate the occasion, *Duo für 2 Klarinetten*, Op. 120, which was played by the Swiss clarinetists Jörg Capirone and Rolf Gmür who received musical awards at the same ceremony.

Peter Escher says he always composes for a special purpose — usually someone asks him for something in particular, or someone hears one of his works, is delighted, and says, "Wouldn't it be nice if..." His particular method of composition proceeds thus; he writes the exposition, goes to the artist, lets him play it through, discusses the technical difficulties of the instrument, i.e. what is impossible, and then composes the rest of the work. Richard Strauss had this method too.

The clarinetist Eduard Brunner (Munich) was the initiator of Escher's first piece to include the clarinet. It was the work *Narziss, Pastorale für Sopran, Klarinette und Klavier*, Op. 83, 1957, which I mentioned once in a former article. Next came the very virtuoso *Pièce pour clarinette seule*, Op. 84 dedicated to Edi Brunner and available from Edition Kneusslin Basle. Op. 86 is a *Divertissement* for Oboe, Clarinet and Bassoon (Helbing Verlag) commissioned by the Chamber Music Society of Basle for its 25th anniversary. It was recorded on Radio Basle in 1968. The clarinet player was Oswaldo Mengassini, a revered name amongst knowing musicians here. Op. 94 is a *Divertissement* for Flute, Oboe (Cor Anglais) Clarinet in B-flat, Bassoon and Horn, composed for the Philharmonic Quintet Zürich.

For specialists in this branch, there is a *Phantasie für Klarinette und Harmonie-Musik*, Op. 105... clarinet plus wind band (Harmony). A piece which we hope is to be published soon is the *Divertimento für Klarinette und Klavier*, Op. 111 which was played at the Varga-Festival by Kurt Weber in 1971. (Perhaps you will remember Kurt Weber from one of my previous articles?) Lux Brahn performed the première of the *Divertimento für Klarinette, Viola und Klavier*, Op. 112 for the series *Musica Helvetica* (radio recording.) Amongst a subcategory of chamber music works I discovered these two on the list Peter Escher gave me: Op. 119, No. 4 *Quasi Aria* (in the style of the 15th century) for clarinet solo, and Op. 119, No. 7 *Kleine Suite* for Clarinet, and Horn in E, Op. 120 *Duo für 2 Klarinetten in B* (Amadeus Verlag G.M.589) was the work he wrote for the prize-giving ceremony in Olten, and Op. 122 *Sieben kleine Duos*



SCHERZO - CAPRICCIOSO

ALLEGRETTO GIOCO SO PETER ESCHER op. 130

mf *mf* *mf* *mf* *mf* *f brillante* *mf* *mf* *f brillante* *sempre cresc.* *3 PIU' AGITATO* *f* *poco a poco dim.*

Peter Escher
Schönggrundstr. 43
CH-4600 Olten
Switzerland

Upon being asked if he classified his style of composing into any particular category, Peter Escher said he tried to paint in sound. He liked impressionist tone colorings and was much influenced by painting, literature and architecture. In his youth he was very taken by Verdi's operas, particularly *Othello* and *Falstaff*. Debussy and Ravel were also composers who inspired him. You will see this feeling in the way that Peter Escher describes his *Divertimento*, Op. 112 for clarinet, viola and piano:

The Clarinet — 33

The clarinet section of the Concertgebouw Orchestra, Amsterdam

By Marta Schworm

George Pieterse: Born in Amsterdam, Principal Clarinetist George Pieterse began clarinet lessons with his uncle, Jos D'Hondt (then Principal Clarinetist of the Radio Philharmonic Orchestra in Hilversum), at the Amsterdam Music Lyceum. After completing his formal studies in 1962 he held successive posts in Holland as Second Clarinetist in the Radio Philharmonic Orchestra, Hilversum, Principal Clarinetist in the Gelders Orchestra, and Principal Clarinetist in the Rotterdam Philharmonic. From there he moved to his present position with the Concertgebouw Orchestra in Amsterdam. In 1960, while still a student, Pieterse became one of the founding members of the Netherlands Wind Ensemble with whom he was Solo Clarinetist for many years.

Presently, Pieterse is in great demand as soloist and chamber musician throughout Holland and Europe. He has made numerous recordings, the latest of which is the Hindemith *Concerto* with the Concertgebouw Orchestra. Others include the Mozart *Quintet* with the Arthur Grumiaux Ensemble, *Shepherd on the Rock* with soprano Elly Ameling, the Brahms *Sonatas* with Hepziba Menuhin and the many Netherlands Wind Ensemble recordings. He also owns a beautiful collection of old instruments which he plays on occasions.

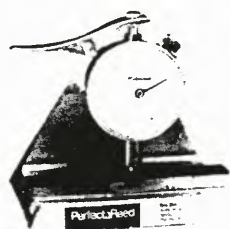
Pieterse plays on Herbert Wurlitzer Schmidt Reform clarinets (Boehm fingering system) with a Herbert Wurlitzer

mouthpiece. He is very happy about his discovery of using Vandoren E-flat clarinet reeds which are well suited for the smaller sized German mouthpieces.

Piet Honingh: Piet Honingh enjoys the varied aspects of a musical career. His father, also a clarinetist, encouraged him to begin studies with Ru Otto (recently retired bass clarinetist of the Amsterdam Philharmonic Orchestra) at the Amsterdam Conservatory. At age 19 he was first appointed to the Amsterdam Philharmonic Orchestra moving in 1960 to the Radio Chamber Orchestra in Hilversum. One year later he became a member of the Concertgebouw Orchestra where in 1975 he became Principal Clarinetist. For 16 years (1962-1978) Honingh was a member of the highly renowned Danzi Quintet which produced about 20 recordings featuring both 20th-century works and performances on original instruments. For about the past five years he has conducted the student and young professional Odeion Wind Ensemble which concertizes frequently in Holland.

As soloist, Honingh has appeared with the Concertgebouw Orchestra playing the Mozart and Nielsen concertos. He is also a teacher at the Sweelinck Conservatory in Amsterdam and the Royal Conservatory in the Hague.

Honingh plays on Wurlitzer Schmidt-Kolbe (German system) clarinets with a Wurlitzer mouthpiece and makes his own reeds.



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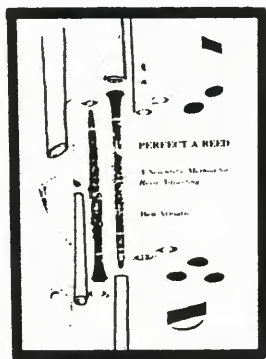
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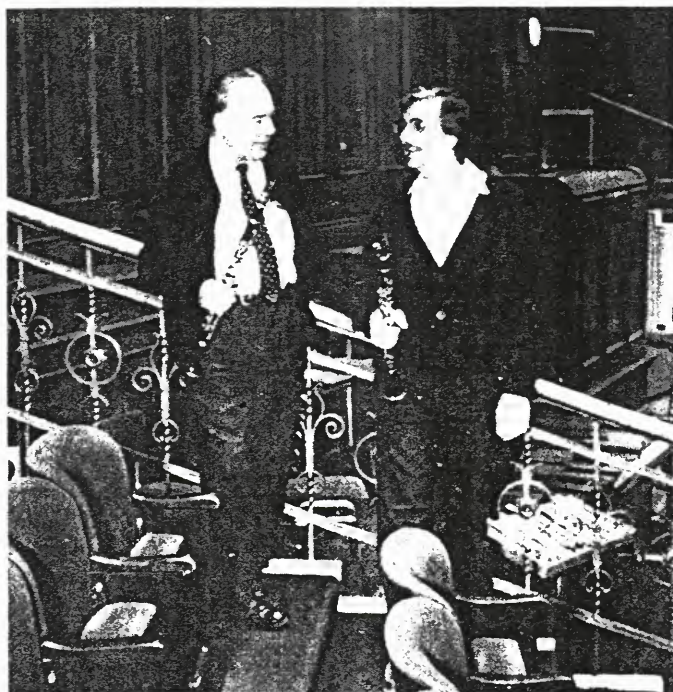


Left to right: George Pieterse, Principal Clarinet; Willem van der Vuurst, E-flat, Second Clarinet; Geert van Keulen, Bass Clarinet.

Willem van der Vuurst: E-flat and Second Clarinetist Willem van der Vuurst began clarinet study at age 15 on a 13-keyed German system clarinet. His teacher at the Amsterdam Music Lyceum was Jan Koene. From 1966 to 1977 he held the Principal Clarinet position with the Opera Forum Orchestra in Enschede (in southern Holland). In 1977 he won the E-flat clarinet post in the Concertgebouw Orchestra. Presently, he is also a member of the Netherlands Wind Ensemble playing everything from E-flat and regular clarinet to basset horn.

Van der Vuurst plays a Herbert Wurlitzer E-flat clarinet, a Wurlitzer mouthpiece and Apollo E-flat clarinet reeds. His B-flat and A Schmidt-Kolbe clarinets are made by Fritz Wurlitzer, also with a Wurlitzer mouthpiece and Apollo reeds.

Jaap Moelker: Second Clarinetist and violist Jaap Moelker has had a diverse career in orchestral playing. He began clarinet lessons at age nine in Delft on a Wurlitzer Schmidt-Kolbe clarinet. At ten he also took up the violin forsaking it five years later, however, for the viola. By age nineteen he became the Second Solo Violist of the Residentie Orchestra in the Hague and then for three years moved to the Solo Violist position with the Radio Omroep Orchestra in Hilversum. In 1948, while still engaged in the Hague, Moelker graduated from the Royal Conservatory there with a virtuoso certificate for clarinet. By age thirty he became a member of the Concertgebouw Orchestra as violist but nine years later moved to the Second Clarinet post which he admits is more enjoyable than sitting in the string section. He has now played twenty-nine years with the Concertgebouw. Moelker still plays viola with the Amsterdam Chamber Orchestra and



Left to right: Jaap Moelker, Second Clarinet; Piet Honingh, Principal Clarinet.

manages the group as well. For twenty-five years he taught clarinet and saxophone at the Amsterdam Music Lyceum.

His equipment includes Herbert Wurlitzer clarinets and a Wurlitzer mouthpiece.

Geert van Keulen: Geert van Keulen began his career with the Concertgebouw Orchestra as Bass Clarinetist while still in his last year as the Amsterdam Music Lyceum. His teachers there were Jan Koene and Dick Messman. He has also since 1966 been a member of the Netherlands Wind Ensemble playing bass clarinet, regular clarinet and basset horn. No longer a performing member today, Van Keulen now conducts and helps administrate the group.

As a contemporary Dutch composer Van Keulen is well-known having had several of his works premiered by the Concertgebouw Orchestra and the Netherlands Wind Ensemble. These have included *Korall for Orchestra*, *Sonatas for Orchestra*, and *Chords for 15 Wind Instruments* all published by Donemus in Amsterdam.

He plays on a Fritz Wurlitzer German system bass clarinet with a Herbert Wurlitzer mouthpiece and Apollo Bass or Vandoren Alto clarinet reeds.

About the writer...

Marta Schworm is presently Second and E-flat Clarinetist of the Richmond Symphony in Virginia. In 1981 she received two grants to study for a year in Amsterdam with George Pieterse. A graduate of the Oberlin Conservatory of Music and the University of Michigan, her principal teachers have included Frank Kowalsky, Lawrence McDonald and David Shifrin.

Musical chairs, part II

Chicago Symphony Orchestra Chicago, Illinois

Joining the Chicago Symphony Orchestra during the summer of 1983 at the Ravinia Festival was **GREGORY SMITH**, formerly assistant principal and E-flat clarinet with the San Francisco Symphony for two years and the Sacramento Symphony where he was the principal for one year. Born and raised in northern California, Smith graduated from Northwestern University in 1980 where he studied with Robert Marcellus and Clark Brody. He also studied for two summers at the Music Academy of the West in Santa Barbara. He and his wife, also a clarinetist with a similar background, teach at the Chicago Musical College of Roosevelt University.



Gregory Smith

Texas A & I University Kingsville, Texas

DOUGLAS R. STOREY joined the Department of Music faculty of Texas A & I University during the fall of 1983 where he will teach woodwinds, theory and serve as Assistant Marching Band Director. He earned the B.M.E. degree in 1979 from the University of Missouri-Kansas City where he studied clarinet with Charles Doherty and Ray Luedeke. After two years of public school teaching and substitute work in the Kansas City Philharmonic on clarinet and saxophone, he entered the University of Michigan to pursue the M.M. in Wind Instruments (woodwinds) which he completed in 1983. While at the University of Michigan he studied clarinet with John Mohler, served as Solo Clarinet in the Symphony Band and was a member of the Wind Ensemble, University Symphony Orchestra and Jazz Band.



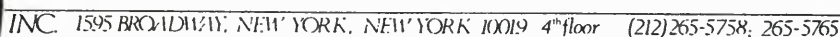
Douglas R. Storey

California State University Fresno, California

Joining the Department of Music faculty at California State University-Fresno for the fall semester, 1983 was **GARY S. CAUCHI**. He was born in London, Ontario, Canada where he studied clarinet with Robert Riseling at the University of Western Ontario. He completed the master's degree at Michigan State University studying clarinet with Elsa Ludewig-Verdehr and Fred Ormand. After four years as a band director at both elementary and high school levels in Canada, he began doctoral work at the University of Michigan where he has studied clarinet with John Mohler. Orchestral playing experience has been with the McMaster Symphony Orchestra, the Niagara Symphony Orchestra, the London (Ontario) Symphony Orchestra, and the University of Western Ontario Symphony Orchestra.



Gary S. Cauchi

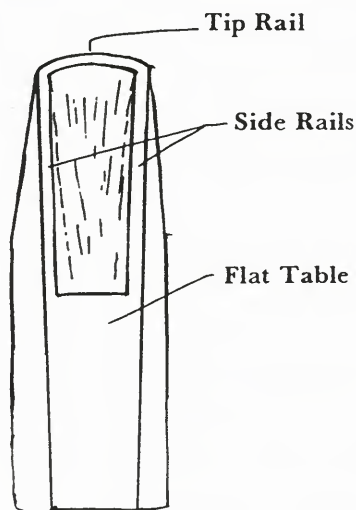


Fundamental procedures in reed balancing

By Tom Ridenour

Many clarinetists say that they are instinctive reed adjusters. There is no doubt that some might have an affinity for reed adjustment which others might not, but instinct and affinity are not enough to achieve the control and consistently predictable results so desirable. It is not enough to "feel" where wood should be removed. The removal of any wood should be supported by sound reasons and a clear understanding of how the reed and mouthpiece work together. Otherwise, even though one may fix the reed correctly from time to time, the overall results of one's reed-fixing efforts will be disappointing. In general, working with reeds is analogous to developing technique in that a clear method and deliberate application of this method by practice will yield the best results.

Considering all the reed-fixing gadgets that have appeared on the market in recent years, together with erroneous, vague, conflicting theories, and personal methods which barely stop short of mysticism and voodoo, it is no wonder most of us feel frustrated and confused in our efforts to master reed adjusting. One of the most important things to realize is that although the reed and mouthpiece are distinct from one another, they must work as *one* unit since together they form the tone-generating mechanism of the clarinet. The mouthpiece is the constant in the equation of tone production and it is important that the clarinetist know his mouthpiece very well, understanding certain essentials which we will now discuss. For the purposes of this article we will only concern ourselves with the facing of the mouthpiece because this is where the mouthpiece and reed come in to direct contact. The facing is made up of a flat table, the side rails, and the tip rail. Let us discuss each of these in turn.

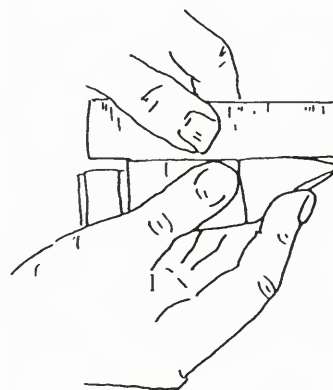


Example 1. Mouthpiece facing nomenclature

The trueness of the flat table will determine how the reed will relate to the curve of the side rails and tip. Many mouthpiece makers purposely put a hollow in the flat table so that the reed does not touch the surface of the mouthpiece in the middle of the flat table. They feel that this concavity makes the reed more responsive and lively. This has not been objectively proven; however, what is objectively clear is that when there is a concavity in the flat table, the reed's relationship to the rails

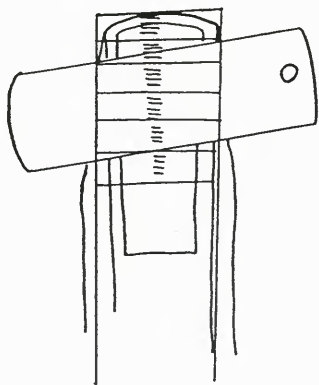
and tip is changed with every turn of the ligature screws. In my opinion a truly flat flat table is superior in that it helps the reed maintain a more consistent relationship to the rails which in turn will aid in making reed-fixing more predictable.

The flat table should be flat and true in both the length and width of its surface. The trueness can be checked by setting a straight edge on the table's surface while holding the mouthpiece up to a light source. If the light is seen between the table and the straight edge in the middle of the table, the flat table is concave. If, however, the straight edge touches in the middle and rocks back and forth end to end or side to side, the flat table is convex. A convex flat table will wreak accoustical havoc with the reed and make predictable reed adjustment virtually impossible.



Example 2. Checking flat table with straight edge.

The second aspect of the mouthpiece which relates directly to reed-fixing is the side rails. The only sure way to check the side rails is with feeler gauges and a direct reading glass. This should be done by a competent mouthpiece maker. I feel that each rail should have the same curve. Many makers, however, either by accident or design, face each rail with a different curve. When the left and right rails have different curves we say the rails are asymmetrical or crooked. Many clarinetists pick mouthpieces with crooked rails because they are looking for good blowing resistance. Crooked rails will create blowing resistance, but not without a certain stiffness which increases with the degree of crookedness. Also, crooked rails will tend to provide an uneven resistance from register to register and the mouthpiece will seem to fight rather than invite reeds. Furthermore, a reed may play well on a crooked mouthpiece once it is "played in" for a few minutes, but a lengthy rest in the music will provide time for the reed to reconfirm to its original shape and could result in poor response on the next entrance. Crooked rails can also cause the tone to spread and force the player to use inordinant embouchure exertion in maintaining the center of the sound, and can also make it difficult to play diminuendos down to whisper dynamics as well as soft altissimo attacks. These and other problems, in my opinion, make it more feasible to play a mouthpiece which has even rails while achieving proper blowing resistance by means of reed adjustment or the type of curve faced on to the mouthpiece.



Example 3. Checking evenness with feeler gauge.
Gauge shows the left rail is longer.

If a player insists, however, on playing a mouthpiece with uneven rails it is of utmost importance that he know where the unevenness is. Otherwise, there will be too much guesswork in reed-balancing. Let us say, for instance, that a player is using a reed measuring tool to balance the reed and he scrupulously gets the reed even from side to side. The balanced reed should now play well; however, if the rails of the mouthpiece are asymmetrical, the reed will play unevenly and feel unbalanced. At this point the player has three choices: he can ignore the measuring tool and try to adjust the reed solely by feel, he can find out where the inequities in his facing are and use the gauge to help him compensate for them in his reed-fixing, or he can have his facing corrected so that a reed which reads balanced using a measuring tool will play balanced on the mouthpiece.

Finally, the third important consideration is the tip rail. It should be of an even width all the way across. Opinions vary concerning the ideal width of the tip rail, but let us say that generally it should be between one-half millimeter and one millimeter in width. In general the thicker rails produce a warmer sound, the thinner a more responsive and brighter sound, especially in the upper register. The tip rail should also be most open at the very center or top of its arc. Many mouthpieces which have crooked rails also have tip rails which are their most open left or right of center. Such conditions can make delicate articulation, pianissimo attacks, and sensitive upper clarion and altissimo response difficult and unpredictable.

If a player finds that his mouthpiece has uneven rails or a convex flat table or any of the other maladies discussed here, he might well consider having his mouthpiece refaced by a skilled mouthpiece maker. He may feel that his mouthpiece is good and it may well be excellent in all other respects; however, a fine facing with a true flat table can immensely improve a mouthpiece which is already basically good and increase the ease of fitting reeds to it. The primary purpose of the facing is to allow the reed to function with maximum acoustical efficiency. Much of a mouthpiece's tuning and timbral qualities are largely due to its interior design. A facing which allows the reed to function efficiently brings out the finest qualities of the mouthpiece's interior. If the reed functions inefficiently these qualities are, to a greater or lesser extent, lost. In virtually every case, when flaws in the facing are corrected the good qualities already present in the mouthpiece

become even better, while many previously problematic factors vanish, and, as previously mentioned, predictable reed adjustment becomes a more easily realized goal.

Assuming now that we have an acoustically correct mouthpiece with a good facing, let us see how the reed operates on that facing. To do this the player should stand in front of a mirror and, placing the tenon cork end of the mouthpiece in his mouth, he should suck in rather gently for a sustained duration. By sucking in from the tenon end of the mouthpiece the reed will be pulled down to the facing and commence vibrating. In this way the player will be able to see in the mirror the way the reed behaves at various stages of vibration.

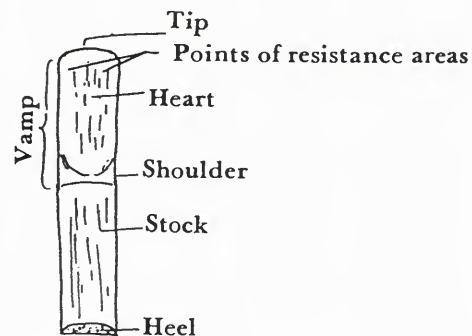
The first thing that he will notice is that initially the whole reed does not vibrate, but only the corners or ears of the reed.



Example 4. Freely vibrating reed:
Dotted lines indicate amplitude of ears' vibration.

The vibrating ears will produce a very high pitch. If the player sucks very hard the whole reed will commence beating and a lower pitch will be produced.

So much for tricks with mirrors! What, you may ask, is there to learn from all this? Well, among the most important things we can be helped to learn from this object lesson is that the ears and heart of the reed perform distinctly different functions in producing the tone. The heart of the reed regulates the fundamental of the tone and the amount of sensitive lip pressure needed, while the ears of the reed regulate the upper partials of the tone and proper blowing resistance. The balance of the ears is also extremely critical for the upper clarion and altissimo tones as we will soon find out. Now that we have seen how the reed vibrates, let us see in practical terms how this can aid in reed adjustment.



Example 5. Reed nomenclature

First of all, the points of resistance or ears, as I prefer to call them, are perhaps the most critical part of the reed and the most sensitive to adjustment. If they are vibrating unevenly on the mouthpiece the tone will be breathy, fuzzy, and unresponsive. The reason for this is that each ear is essentially producing a different tone from the other. Because the reed never closes properly on the facing it is inefficient as a tone generator. In example six, below, we see the position of an unbalanced reed at a moment of vibration. Because one ear beats more rapidly than another the reed often finds itself in the position of closure shown in the example.



Example 6. Improper closure of the reed on the tip rail due to imbalance of ears.

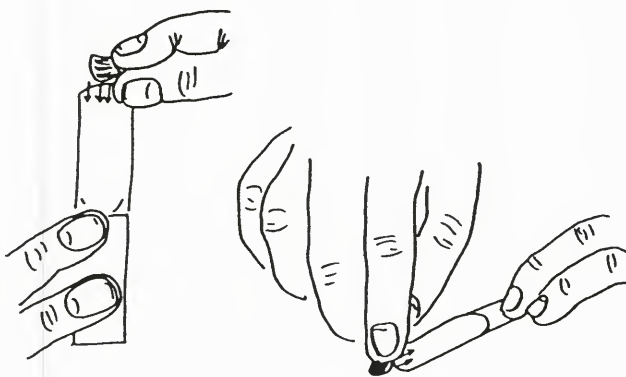
The result is that all the *breath* being blown into the clarinet is not being generated into tone. Instead, the breath is amplified and manifests itself in the tone. Such breathiness in the tone is a sure indication of imbalance in the reed and can be found in both soft and hard reeds. Once this imbalance is corrected the reed will immediately blow freer and produce a clear, more well-defined tone throughout all registers.

Unbalanced reeds which close inefficiently and “twist” on the facing are also inconsistent in attacks and staccato, and lack the solid “ping” or “pop” found in a reed which beats evenly on the facing. The way the reed responds in an attack can best be understood by an analogy. If, for instance, I clap my hands together, but strike the palms off-center, I get a sharp, shallow kind of sound. If I strike my palms so that they seal and form a vacuum I produce a deeper, louder, more well-defined sound. The reed itself beats or slaps on the facing and tip rail hundreds of times a second. If the reed is able to slap evenly and the ears vibrate in synchronization with one another, it, too, will yield a deeper, louder, more well-defined sound. The secure closure and synchronized beating also help greatly in reducing the danger of chirping or squeaking.

Many players are in the habit of testing the reed off-center on the facing in hopes of improving its response and feel. This is a poor substitute for properly balancing the ears of the reed. While the reed may play better when set off in one way or another, the inequities in the reed still remain. The inequities prevent the reed from reaching its fullest potential in tone and response. To be sure, each reed has its best playing spot and the player should experiment to find it, but the degree to which a reed must be placed off-center is drastically reduced by proper balancing. Once a player learns to balance the ears of the reed properly he will resort less and less to setting the reed off-center to make it play well.

Before we discuss methods of testing the ears of the reed for imbalance, a few words must be said about finishing the tip of the reed. The tip should be of an even thickness all the way across. Inequities in the tip are most usually detected by gently flexing the tip with the index finger or by gently running the

index finger under the tip from side to side. If the tip is found to be thicker on one side than the other the heavier side must be thinned. I like to thin the tip by drawing reed rush from in front of the reed’s tip toward its shoulder as recommended by Daniel Bonade. There is always the danger of splitting the tip this way, but if a piece of rush with tight, small ribs is selected, and the reed is pressed very flat on a smooth, hard surface, such danger can be minimized. Despite the obvious hazard of splitting the tip, I find this method enables me to thin the tip evenly with relative ease and consistency. This, of course, is a personal preference, but one which I think should be given a fair trial and not rejected out of hand.



Example 7. Thinning the tip with reed rush.

If this method is to be used in thinning the tip, care should be taken *never* to go back and forth over the tip. The cutting should be done only on the backstroke, always lifting the rush to reposition it for the next backstroke. The rush should also be pulled straight back with only a very gentle downward pressure. The stroke should also be relatively short so that only the very tip is thinned.

Now let us turn our attention to evaluating the balance of the ears. The initial test for evaluating the tip and ears should be a playing test. This is done by putting the reed straight on the mouthpiece, making sure that the reed is positioned neither to the right nor left of center. Then sustain an open G and listen to the tone. Notice how the air pours through the mouthpiece and whether the tone is clear. Try some lower and higher tones and see if they play with the same resistance and response. After playing the reed a minute or so, go back to the open G. Play the G and listen to it. Then tilt the mouthpiece counterclockwise so that the left ear of the reed is depressed and cannot vibrate. Now blow in the clarinet. You will now be listening to the sound and feeling the blowing resistance of the right ear. Next roll the mouthpiece clockwise so that the right ear is depressed and listen to the sound and feel the blowing resistance of the left ear. You may want to repeat this process several times, listening critically to the tone and feeling the response of the ears. Often the inequities of the ears will not be obvious, especially if they are tested forte. The subtlety of the imbalance will invariably become apparent when the ears are tested piano and sforzando. If each ear has the same resonance and rate of dynamic decay in the sforzando test the reed

will have an even response at virtually all dynamics and in all registers. If one ear blows with more resistance than the other and does not respond as well in *sforzando* testing, it will have to be thinned to produce the same tone and response as the clearer, more responsive ear.

The next step is to examine the ears by flexing them to see if your eyes and sense of touch confirm what your ears, lip, and breath have told you about the reed's balance. This system of checks and balances will help you reconfirm where wood from the reed must be removed so that both the ears produce the same tone and have the same dynamic decay.

Once the reed has been tested from side to side and flexed so that the inequities can be seen as well as heard, the hard spots should be circled *while one is looking at them*. Otherwise, it is easy to misjudge and remove some of the wood in the wrong place. It should go without saying that wood should be removed a little at a time; unless caution is used the ears may reverse the way they play on the next playing test. Try to work generally in the area of hardness so that a smooth, blended flex results. Avoid gouging or digging in to the reed as this impairs the reed's ability to lap evenly onto the facing and drastically weakens the area so thinned. Always keep in mind that the closer to the tip you work, the less tolerance there is for error. In some cases a lot of wood can be removed near the shoulder end of the reed only to effect a small difference in the overall response of the reed. In contrast, when only a small amount of wood has been removed at the tip area, large changes in the response and clarity of the tone can be felt and heard. Innumerable times I have tested a reed which seemed very hard and sounded very breathy. After having removed only a small amount of wood at the tip and ears the reed played freely and clearly so that it was hardly necessary to remove wood nearer the reed's shoulder.

After some wood has been removed, test the reed again. If you have been correct in your evaluation and in the amount of wood removal, the hard ear will feel and sound more like the lighter, freer-blowing one. The process should be repeated until each ear has a similar feel and response. If the reed is then soft it can be clipped without fear. When clipped, a balanced reed will still play well. This is seldom true for an unbalanced reed. The reason for this is that at the tip of the reed and mouthpiece any imbalance problem is magnified. If an unbalanced reed is clipped, the imbalance which is present further back on the reed is moved closer to the tip. This explains why many reeds which played relatively well before clipping play horribly afterward. Only a few such experiences are needed to traumatize most clarinetists sufficiently and make them despair of ever using a reed clipper! If the tip and ears are properly balanced, however, only a minimal finishing of the tip should be necessary after clipping. Once one learns this the reed clipper can be taken up with renewed courage.

If the tone is edgy once the reed has been clipped, but plays well otherwise, the very tip of the reed is probably too thick and should be thinned somewhat. Thinning a thick tip usually yields the following result: it purifies the tone and increases the blowing resistance of the reed somewhat.

Finally, I would like to say a few words about new reeds. New reeds tend to be resilient and to stay open at the tip. Because of this the more subtle imbalances may not show up until the reed has been broken in and conforms better to the mouthpiece facing. Once this happens the player may find a

bit more balancing of the ears is necessary. This should not discourage one from balancing the reed when it is new. I feel that if the reed is properly balanced when it is new it will last longer than if the reed is played for a break-in period in an unbalanced state.

There are certain times of the year when new, balanced reeds are far preferable to reeds which are more "played in." At such times reeds lose their resilience and tend to collapse on the facing. When this happens previously good reeds may play so badly that they seem to need exorcism more than further balancing. Indeed, all the reed-fixing techniques in the world will not put resilience into a reed. To counter this seasonal problem it is best to play newer reeds which are very well balanced and very dense in fibers. Put the older reeds away and try them again at a later date.

Reed-fixing is a complex craft and there are many techniques which are useful in finishing and refining reeds. The points of resistance and tip-finishing procedures discussed here are only two of these operations; however, I feel that they are most essential and primary ones in that once the ears and tip are balanced one can more easily see what is necessary for further refinement. They are also valuable in that they are orderly and simple procedures which have clear aims and which yield objective and concrete results. Certainly we can all agree that such simple and clear procedures are more than welcome in the often confusing and subjective process of reed-fixing.

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Clarinet talk

By Arthur Henry Christmann

My many years of teaching dozens, if not hundreds, of advanced clarinet students, have convinced me that there is a three-way association on the technical side of playing this instrument: the size of the tone; the height and strength of the finger action; and the strength and size of the stroke of the tongue. We know that, in general, the size of the tone should be big and healthy, but not blatant, the finger action should be very light but precise, and kept close to the instrument, and that the tongue should have a light action and be kept close to the mouthpiece and reed.

In teaching, each of these elements can be used to influence the other two, but eventually they must be divorced — a three-way divorce.

The unfinished player tends to associate all three. When he is playing with full tone, he tends to press hard with his fingers, lift them high, perhaps slap them down, and to make large and strong strokes with his tongue. This is all perfectly natural, but the experienced teacher knows that eventually they must be divorced. In the meantime, however, the teacher can use one to influence the others. Let me explain more clearly.

I have been able in teaching to speed up tonguing by asking the student to keep his fingers lower, nearer the holes and keys of the instrument. When, and if, he does this, his tongue will automatically work in sympathy; it will stay nearer the reed and work with a lighter stroke, but he will also play with a tone less vigorous and loud. Mainly, with the new position, his tongue, nearer the reed will be able easily to attain a greater speed. This association works also in reverse. By consciously keeping the tongue nearer the reed, he will automatically keep his fingers nearer the clarinet and release some of their tension, resulting in a potentially faster finger technique. The size of the tone will need to be readjusted consciously to the proper proportions. However, in the meantime, playing with a somewhat lighter tone will make it easier to tongue more rapidly and to move the fingers with less tension and therefore more potential rapidity.

As a young player, and even as a very young teacher, I held the view that the fingers should act with a certain amount of force and precision and that the "click" between tones was desirable. This was possibly carried over from my study of the violin, where the finger must press the string to touch the fingerboard. However, early in my teaching career I took two lessons from my friend and colleague, the great French flutist, Georges Barrère. I was interested, of course, not in playing the flute, but in learning some of his ideas about woodwind principles in general, as well as his evaluation of my own playing. Above all, he stressed low, light, but precise finger action, avoiding all tension and keeping the fingers as near the holes and keys as possible, but still playing with rhythmic exactness and regularity. I went home, memorized some characteristic passages, and practiced these for several weeks in front of a mirror, always avoiding high or energetic action, but putting great emphasis on precision and efficiency of stroke. I can honestly report that this change in my finger action increased my passage technique immeasurably.

I mention the finger action first, for there is still some difference of opinion on this point.

One need scarcely advance any arguments for the desirability of keeping the tongue light and as close as possible to the reed and mouthpiece, in order to achieve the ultimate speed in staccato.

The development of a full, resonant tone presents more of a problem. On keyboard and string instruments the student is urged to acquire a full, resonant style of playing, as the basic type, from which all other types develop. The piano teacher says, "Get down into the keys; aim at the keybed." The violin teacher says, "bow it out, use as much bow as is possible without roughness." In basic technical work. I tell all my clarinet students to play their technical exercises, finger exercises, scales, and such studies as Frits Kroepsch's Books I and II with a full and healthy sound, although never forced nor blasting. A sculptor must begin with a good, adequate piece of material if he is to be able to express his ideas freely.

The ultimate purpose must be for the student to produce such a healthy tone and still keep his finger action close and light and his tongue light and near the reed. (Of course, there is much more to be said on the development of staccato. I will probably give my own ideas on this point in a future column.)

If the teacher has all these factors clearly in mind, he will be able to use one to help the others before the divorce, but he must keep in mind the purpose of the ultimate divorce — the divorce of these elements as his final objective.

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Announcements

David Lewis awarded Fulbright Grant

David S. Lewis, Professor of Clarinet at Ohio University, has been awarded a second Fulbright Grant to perform as principal clarinetist with the Singapore Symphony Orchestra. This was announced recently by the Board of Foreign Scholarships and the United States Information Agency. In 1978, Dr. Lewis was awarded a Fulbright Grant and spent one and one-half years as co-principal clarinetist with the SSO.



On August 27, 1983, Dr. Lewis performed the Artie Shaw *Concerto for Clarinet* with the Singapore Symphony Orchestra. This marks his third concerto appearance with the orchestra, having previously performed with them the Mozart and Copland concertos. During his recent trip he also played a recital on August 31st at DBS Auditorium, and held a master class for the Singapore Chapter of the International Clarinet Society.

Dr. Lewis has recently been invited to perform the Artie Shaw *Concerto* with the Bangkok (Thailand) Symphony Orchestra in late November. He will also give a recital and conduct master classes while in Bangkok.

New French clarinet magazine published

A new French language quarterly magazine will soon be published. Titled *Clarinette Magazine*, it will be available for \$6.50 (50 French Francs) outside of Europe. Subscriptions may be entered by writing to: *Clarinette Magazine*, c/o Jean-Marie Paul, 9 Rue de Londres, 67000 Strasbourg, France.

University of Oklahoma Clarinet Symposium

The University of Oklahoma will present its annual Clarinet Symposium July 6, 7, and 8, 1984. Recitals, open master classes, and lectures will be presented during the three day affair.

Appearing this year as guest artist faculty will be: Mitchell Lurie, Himie Voxman, Marcel Ancion, Jerry Neil Smith, and David Etheridge. A mouthpiece exhibit and refacing sessions will be conducted by Charles Bay.

Registration fee for those registering before July 1 will be \$65.00. The fee for anyone wishing to register at the beginning of the symposium will be \$75.00.

Housing is available in university residence halls at the rate of \$19.00 single and \$11.50 double.

For further information and enrollment, contact:

DR. DAVID ETHERIDGE
Symposium Coordinator
School of Music
University of Oklahoma
Norman, OK 73019

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By John Anderson

School of Music, University of Minnesota, Minneapolis

Phillip Rehfeldt, *Making and Adjusting Single Reeds*, Mill Creek Publications, P.O. Box 404, Lakeside, AZ 85929, \$6.

In his "Preface," Phillip Rehfeldt states that "the subject of reed-making cannot be satisfactorily presented in a set of step-by-step instructions as with assembling a child's bicycle. The matter is too complex." Thus his approach to *Making and Adjusting Single Reeds* is a "random list" of ideas and suggestions dealing with both reed-making and reed-adjustment.

After a short clear-cut explanation of his terminology Rehfeldt discusses the breaking-in process and includes a checklist of minor adjustments. The main section of the book follows with 94 short "Ideas and Suggestions" for improving reed response and intonation. A careful reading will provide even the most advanced player with wonderful hints, although the random nature of these "suggestions" make concepts more difficult to synthesize.

The suggestions range from the complex to the humorous. Two examples are as follows:

3. The more the profile is cut down through the fibers (vascular bundles), the more flexible the vibrating qualities of the reed. A steeper angle gives a clearer, brighter tone, and also improves the "crow." When the angle is too steep, pitch becomes sharp, tone excessively bright, and control more difficult.

58. Keep the tip area heavy at first. The reed swells on the underside more toward the back than the tip. As the underside is flattened, the tip area will therefore need to be thinned on the top in order to maintain the proper profile angle.

The one disturbing feature of the book is its "blue" print which seemed too faint. Nevertheless, *Making and Adjusting Single Reeds* is highly recommended.



György Balassa (left) with a student.

The eminent Hungarian clarinetist György Balassa died in February of 1983 following a distinguished career as an orchestral player, soloist, teacher, editor and writer on the literature of the clarinet. He was born in Budapest on January 30, 1913 and began his musical studies at the Budapest Conservatory and completed them at the Academy of Music in 1936. He played in various orchestras in Switzerland between 1937 and 1939 and, following the war, became Principal Clarinet in the Municipal Symphony Orchestra and later the Hungarian Symphony Orchestra where he served until 1968. He was co-founder — and until 1954 a member — of the Budapest Wind Quintet. He was Professor of Clarinet at the Academy from 1949 until his death. His solo performances were warmly received by critics, especially his interpretation of the Bartók *Contrasts*, and his teaching career was marked by a dedication to high standards.

Works edited by György Balassa (Editio Musica Budapest)

Clarinet Tutor, Vol. 1, Vol. 2

Clarinet Studies

Kreutzer, *Duetto* in C Major

Bartók, *Three Hungarian Folksongs from the County of Csik*

Bartók, *Sonatina*

Danzi, *Sonata*

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See also Bridget Moura Castro's "Works for Clarinet by György Balassa" in *The Clarinet*, Vol. 4, No. 4, page 35.

(The Clarinet wishes to acknowledge the kind assistance of Bálint András Varga, Head of Promotion of Editio Musica Budapest, and the Budapest Academy of Music. Ed.)

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New music reviews

By John Anderson

School of Music, University of Minnesota, Minneapolis

Franz Lachner, *Frauenliebe und Leben*, Op. 82, and *Lyrishes Intermezzo* for Soprano, Clarinet and Piano. Musica Rara. \$12.

Franz Lachner (1803-1890) gained distinction as conductor of the Munich Court Opera between 1836-1856. From 1823 to 1832 he lived in Vienna and was acquainted with both Beethoven and Schubert. The two songs in this publication were written, according to the editor's notes, in 1831 and approximately in 1840, respectively. Although the clarinet and vocal parts are both interesting, the composition seems to lack real direction. The piano part is little more than background, only once (for five bars) having the melodic lead. Each of the two songs is short (about two minutes each) and contains moderate technical demands for both soprano and clarinet.

Barras-Dondeyne, *Huit Pièces Recreatives*, for Clarinet and Piano. Jacques Lancelot's Collection; Billaudot (U.S. Agent: Theodore Presser). \$11.

This is a collection of arrangements of eight famous themes such as Mozart, *Symphony No. 40* (movement 1); Bach, "Jesu, Joy of Man's Desiring;" and "The Ball" from Berlioz' *Symphonie Fantastique*. The pieces would be useful for development of musical line with younger students. The range of the clarinet part is generally limited to D³ although one arrangement does have an E³ and one has a G³.

Olly Wilson, *Echoes* for Clarinet and Electronic Tape. Gunmar Music Inc. \$5.

Echoes is a thirteen-minute, one-movement work for clarinet and electronic tape written in 1974. The tape is available on rental from the publisher. As the title implies, the composition is based on a continuous interaction between the electronic sounds on tape and the "live" clarinetist. The two parts share common pitches, timbres, and gestures. The electronic sounds are notated extremely clearly so that the performer can follow the score easily. In contrast to those who may have performed *Echoes* from Wilson's original score, this new publication gives a clearer indication of the relative lengths of the clarinet pitches. That is, in the original, "whole" notes could take anywhere from two to four or more beats (or seconds). In the new publication, these long notes are notated as half, dotted half, tied combinations, etc. Bar lines are not included (or needed). Although the technical demands are generally not difficult, there are some unusual tremolo fingerings as well as one short improvised section "a la Coltrane." *Echoes* is a very effective work and is highly recommended.

By John Mohler

Luciano Berio, *Lied for Clarinet Solo* for clarinet unaccompanied. Universal Edition No. 17812 (U.S. Agent: European American Music, 11 West End Road, Totowa, NJ 07512), 1983, ca. 3 minutes.

In complete contrast to the composer's *Sequenza IX*, *Lied* is much less developed and demanding in most respects. The mood is lyrically introspective, the style quietly legato with several rapid articulation punctuations. The upper range in-

cludes two C's above the staff, one *f*, the other *ppp*. Beautiful music, though mature musicianship required for effective performance.

Johann Stamitz (ed. Jacques Lancelot), *Concerto in B-flat Major* for B-flat clarinet and piano (reduction by Philippe Rougeron). Gérard Billaudot (U.S. Agent: Theodore Presser), copyright 1982, \$14.25.

In comparison with an earlier edition of this concerto by Gradenwitz (Belwin-Mills, \$3.50), this Lancelot version seems to be lacking in all areas except the cadenzas found in the first and second movements. More closely derived and developed from the movements' thematic materials, they are more aesthetically satisfying than technically dazzling. In his preface to the earlier edition, Gradenwitz states that he reconstructed a score from parts found in the Thurn and Taxis Court Library. Although there were "many obvious copyist's mistakes," aside from correcting these, "the editor has made no alterations." Gradenwitz did provide cadenzas, and in the third movement's concluding *tutti* gave the solo part "a variation of the main subject within the limits of the ornamental technique of the period." Other than articulation and dynamic differences, this *tutti* addition is the only noticeable melodic differences between the two editions. Lancelot provides no accounting for either sources used or editorial changes.

The Rougeron piano reduction is more "notey" than that of Gradenwitz and would probably profit from additional editing. There is no price comparison.

By Robert Phillips

Patrick Brandon, *Twelve Miniatures* for solo clarinet. G. Ricordi and Company, London, 1982, 24 1/2 minutes.

Twelve Miniatures reflects a variety of musical idioms and technical demands. The composer points out that "the music throughout is full-textured, providing its own accompaniment, counterpoint and harmonies, of which the player should endeavor to be aware at all times." A performance may consist of the entire twelve movements or selected movements. The composer further suggests that "the finale be performed only as a culmination of the whole suite, relating as it does to each movement before it."

The movements are as follows:

Fanfare	Blues
Air	Latinique
Polka	Pastorale
Rag	Jump
Oriente	Waltz
Jig	Finale

Each is preceded by a statement concerning character and musical intent. In portraying the mood the performer is occasionally asked to produce special effects such as notes of approximate pitch, vibrato, glissando, and in the "Waltz," the sound of a "wheezy fairground organ, with several malfunctioning notes."

These are cleverly written pieces whose greatest value lies in their widely divergent styles. Technical demands are present, but imagination is the key ingredient. They might be used at any level, beginning with the competent high school student. Range is to F³.

J. B. Senaillé (arr. Arthur Ephross), *Allegro Spiritoso* for bass clarinet and piano. Southern Music Company, San Antonio, Texas, 1982, 3 minutes, \$2.50.

There is no indication of the context from which this single-movement work is drawn. However, Senaillé (d. 1730) was one of the first French composers of violin sonatas. Perhaps this is a movement from one of those sonatas.

Allegro Spiritoso is steadfast in mood and rhythmic vitality. The suggested tempo is $\text{♩} = 120$. A moderate range (C^1 - B^2) has the performer engaged in 16th-note passages, both tongued and slurred up to B^2 , and also back and forth across the break. The key of C minor (concert) presents no serious problems, but such areas as endurance, rhythmic stability, dynamic contrast, articulation in the upper register, and the playing of trills and mordents do pose problems. These are not insurmountable and do, in fact make this a good teaching piece.

Though there are many similar examples of Baroque transcriptions for bass clarinet in print, *Allegro Spiritoso* is musically worthy of addition to the repertoire. It is also very well edited and would serve admirably as contest material at the high school level.

Pedro Soler, *Première Air Varié* for B-flat clarinet and piano. Gérard Billaudot (U.S. Agent: Theodore Presser Co.), 1982, 8 minutes, \$6.75.

Première Air Varié contains an introduction, original theme, and three variations. It appears to be a late 18th, early 19th century work. The slow expansive melody of the introduction is often embellished. Graceful throughout, it encourages imaginative phrasing. The bouncy theme which follows is in a moderate tempo and binary form. The variations contrast with one another mainly in tempo and mood. The first is in 32nd notes, the second in 16th-note triplets, and the third (Risoluto) in 32nd notes again. A substantial coda brings this work to a rousing conclusion.

Fast notes abound, especially in the variations, but they lie well for the clarinetist. The range is quite narrow, only occasionally going above C^3 ; once to E^3 . *Première Air Varié* is suitable for high school or college students.

Don Sebesky, *For My Children* for B-flat clarinet and piano. Southern Music Company, San Antonio, Texas, 1982. 10½ minutes, \$9.

For My Children, subtitled "A Little Suite for Clarinet and Piano," is in five movements. The first, "Toy Soldiers," is march-like ($\text{♩} = 98$), has mixed meters, and a section marked "click keys" imitating a drum cadence. The second movement, "Teasing the Cat," alternates between a short, slow section (Molto rubato-mysterioso) in the piano, suggesting the child's stealthful approach, and a much faster interlude depicting the chase. At the conclusion a "cat meow" is played by the clarinet. Movement three, "A Day in the Country," has the clarinetist "snap fingers" and also provide the following imitations: crow, cow, horsewhinny, chicken, rooster, mule (squeak), bee, and frog. The fourth movement, entitled "Punch and Judy," contains fast notes and many meter changes. The tempo is quite slow ($\text{♩} = 65$). The beautiful "Lullaby" completes the suite.

This is difficult music, requiring secure performers. The piano is very much an equal partner. Rhythmic complexity is frequently encountered. However, in the proper setting,

this work would provide just the right touch of humor. (The range of the clarinet is to G^3 .)

Daniel Breedon, *Duo* for B-flat clarinet and violin. Southern Music Company, San Antonio, Texas, 1983, \$6.

Duo, winner of the 1979 composition contest of the International Clarinet Society, consists of three movements. The first (Allegro) is based upon a sequence of intervals (minor 3rd, perfect 4th) which occurs in varied fashion throughout the movement. The two instruments are treated as equals with much imitative interplay as well as sections of melody with accompaniment.

The second movement consists of a theme and seven variations. The theme is stated by the clarinet, with pizzicato accompaniment on the violin. The variations hold much interest for both players. The third movement, a rondo form, creates a very exciting and convincing climax to this rather substantial work.

Duo is well written, utilizing sophisticated compositional techniques. The range of the violin is to B^3 , the clarinet to A-flat³. A variety of techniques (multiple-stops, harmonics, string snaps) is required of the violinist, while the clarinetist is asked to produce a glissando and fingered vibrato. The tempos are often fast, but with work everything is playable by experienced performers. The parts are in score form, which presents no problem if both performers read from the same score.

Duo is a fine work, a most pleasant addition to the limited repertoire for this combination of instruments. Highly recommended.

F. Gerard Errante, *Souvenirs de Nice* for unaccompanied clarinets and piano. Shall-u-mo Publications, Rochester, NY, 1982, 6½ minutes.

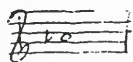
Available from the publisher is a convincing recording of this work (MES 38084) performed by the composer. According to the program notes, it was written in 1975, after a summer in Nice, France, and is "somewhat autobiographical in that it portrays several events which took place in Nice, but mainly it evokes the mood and spirit of that time."

This is a composition for one performer using a B-flat clarinet, a "prepared" A clarinet (mouthpiece fitted to lower half of A clarinet), and piano. The damper pedal of the piano is depressed throughout and two percussion mallets (one with wooden head, one with felt head) and two coins are used on the strings. The clarinets are directed to be played into the piano throughout, thereby producing an array of sympathetic vibrations.

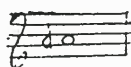
The piece opens with the directions to "lower the keyboard cover and slam to upright position," followed by effects involving strumming the strings and striking the strings of the piano with coins and a felt mallet. An ascending figure drawn from the nine-note fingering chart for prepared A clarinet eventually leads into improvisation in an avant-garde jazz idiom. Suggestions for this improvisatory section include vibrato, flutter tongue, glissandi, occasional shouts, strumming of the piano strings and hitting the crossbars with a mallet while continuing to play. The original ascending figure brings the section to a close.

Next is an improvisatory section in "Blues" style on the B-flat clarinet, emphasizing second-space A-flat. Eventually

the two clarinets are played simultaneously. At first they stress the quarter-tone difference between:



and



then, by altering embouchure, breath support, and position, they waver between quarter-tone beats and unison, finally ending with quarter-tone beats. Next comes the cry of the street vendor; "Boissons Fraîches, Schweppes, Coca-Cola." The work ends with some effective multiple sonorities, with the clarinet dying away to nothing (*a niente*).

Souvenirs de Nice is, to say the least, an effective and provocative work. Much depends upon the performer's improvisatory ability. Very usable fingerings are given for the multiple sonorities near the end, and all instructions are succinctly stated.

Krakamp (ed. Jacques Lancelot). *20 Etudes* for clarinet, Volumes II and III. Gérard Billaudot (U.S. Agent: Theodore Presser Co.), 1982. \$7.75.

Volume I of this four-volume series was reviewed in *The Clarinet*, Vol. 9, No. 4. Assuming that Volume IV continues the pattern established by the first three, we can say that *20 Etudes* explores the major and minor keys through four sharps and four flats. Each volume contains five *Etudes* and each *Etude* is in three parts: "Prelude," "Cadenza," and "Exercise."

The studies are difficult but logical and even predictable. The "Exercises" focus on one or more areas of difficulty (articulation, intervals, legato, trills, etc.) and are so indicated at their beginning. One of the more interesting of these projects a melody while implying the accompaniment. I have also found the "Cadenzas" to be particularly useful.

This is a well-written group of studies which can be put to use in a variety of teaching situations. The range extends to A³.

By *Phil Rehfeldt*

University of Redlands, Redlands, California

Randy Cunningham, *Six Etudes for Clarinet*. Rachor Woodwinds, Department of Music, Tennessee Tech University, Cookeville, TN 38501. 1983. \$5.50.

The composer writes that his *Six Etudes* were intended for the advanced high school or college undergraduate level student. Each etude was designed primarily to deal with various kinds of articulations. In addition No. 4 is an octave study, No. 5 is in mixed meter, and No. 6 is in 5/8. The harmony was purposefully kept conservative and the form clear-cut with letters given to all structural points. As far as content is concerned, the Rose etudes were used as a point of departure.

Range is to A⁴, slightly higher than the Rose studies, and breathing places and fingerings for special passages have been provided. There are also *ossia* passages for full Boehm system clarinet. The association with Rose is obvious. However, I can think of a number of students who have completed Rose who would continue to profit from these works, especially the last which is a rather challenging "odd meter" study *à la Westside Story*. The price is reasonable.

Aubert Lemeland, *Three Score Set (Op. 46) pour Clarinette et Piano*. Gérard Billaudot (U.S. Agent: Theodore Presser), 1983, 7 min., \$6.75.

There are three movements: *Lento espressivo*, *Allegro pesante*, and *Lento intensivo (Notturmo)*. The style is atonal (nearly 12-tone) and there are the normal disjunct fingerwork passages, frequent meter changes, and rhythmic complexities. However, a certain melodic lyricism lessens the severity often associated with this style. The fingerwork lies nicely for both instruments, making the overall effect appear more difficult than it perhaps actually is, and flutters tongue, when used, is restricted to the more idiomatic low register. Range goes only to high G⁴. This is a well-written and attractive work, an excellent example of its type.

The date of composition is not provided. However, the first performance, by Robert Fontaine and Jean Koerner to whom the pieces are dedicated, was given in 1977.

Margaret Garwood, *A Joyous Lament for a Gilly Flower* for Clarinet and Piano. Southern Music Company (The Indiana University Series of Clarinet Solos, selected by Bernard Portnoy), 1983, 6 minutes. \$5.

There is a slow opening section in quasi-blues style, a middle cadenza for clarinet alone similar to the one in the Copland concerto but not so complex or difficult, and an excellent concluding section in the "new romantic" (*bel canto*) style developed by Hal Budd, Dan Lentz, Jonathan Kramer, and others in the early '70s. The work is nicely edited and makes excellent musical sense. Highly recommended.

New publications for future review:

Mark Berthomieu, *Quatre Pièces* for clarinet and piano. Henry Lemoine (U.S. Agent: Presser), copyright 1983, \$9.50.

Henry Mancini (arr. Arthur Frackenpohl), *The Pink Panther* for clarinet and piano. Kendor Music, Inc., copyright 1983, \$4. Also for mixed clarinet quartet, arr. James Christensen, \$5.50.

Andre Patrick, *Confidences for B-flat clarinet and piano*. Gérard Billaudot (U.S. Agent: Presser), copyright 1983, \$2.75.

Allen Blank, *Three Pieces for Clarinet Trio*. Associated Music Publishers, copyright 1982.

J. Boufil (ed. Frederic Geispieler), *Six Trios for Clarinets*. Gérard Billaudot, Lancelot Collection (U.S. Agent: Presser), copyright 1983, \$10.75.

William Bergsma, *Four All* for clarinet, 'cello, trombone, and percussion. Galaxy Music Corporation, copyright 1982.

Johnny Marks (arr. James Christensen), *Rudolph the Red-Nosed Reindeer*. Kendor Music, Inc., copyright 1983, \$5.

Carl Bowman, *Creed* for mixed chorus and clarinet choir. From composer, 140 West 69 Street, 94-B, New York, NY 10023.

Stephen L. Clark, *Leon Russianoff: Clarinet Pedagogue*. Doctoral dissertation, University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106, publication number 83-24, 875.

Michel Delgiudice, *Pastourelle* for B-flat clarinet and piano. Leduc (U.S. Agent: Presser), copyright 1982, \$3.

Record rumbles

By Jim Sauers

There seems to be an increasing interest in Compact Discs so I'll try to list new releases that might be of interest. I have already mentioned Denon OF 7053 with Berlin Philharmonic clarinetist Sabine Meyer playing Mozart's *Clarinet Quintet* and the Kuffner/Weber *Introduction, Theme and Variations*. That performance had been issued on LP DG 410670-1. Also, Dr. Leo Lakritz of Beloit, Wisconsin advises me that he heard Janet Hilton's CD recording of the Weber *Clarinet Concertos* at a trade show in Chicago. The CD number is Chandos CHAN 8305. (LP is Chandos ABRD-1058.) At this time it appears that anything on CD is being duplicated on LP, if indeed it is not merely taken from an earlier LP release.

And speaking of new ways of doing things, perhaps you have seen VCR's (video cassette recorders) advertised that can record with stereo sound. Sony, and some others, with BETA format, have a real winner. These VCR's can be used separately as an audio recorder (either from a tuner or with microphones), and the sound is sensational. Using the BETA format VCR's, there is plenty of room on the tape for two audio channels, and together with the high effective tape speed (the tape is slow, but the record/playback head rotates at high speed) the results are astounding. There are some other manufacturers besides Sony; for example, in the December 1983 *Stereo Review*, audio authority Julian Hirsch, in an evaluation of the Sanyo VCR 7300 (a portable BETA VCR unit), says "is better than any but very finest studio analog open-reel recorders, at a small fraction of the price". (He is referring to "studio recorders" that go for \$10,000 or thereabouts.)

However, this particular portable, the Sanyo 7300, uses a rechargeable battery which I understand lasts only about 40 minutes. However, there is great potential here, and it is only a matter of time before somebody markets a small portable VCR aimed at the audio recordist.

Notice that I said BETA format. While there are VHS stereo VCRs on the market today, for technical reasons their sound is about the same as VCRs with monaural sound, which is only so-so. These obstacles may be overcome eventually but right now, BETA VCRs with stereo sound are available. Anybody considering buying a new *good* recorder should check this out.

Richard Stoltzman has made a new record — RCA ARC-1 4825 with Weber's *Grand Duo Concertante* and Schubert's *Arpeggione Sonata*. CRS-8220, a record titled *New Music* with John Russo, clarinet, includes Russo's *Trio for Clarinet, Bassoon and Piano* and Sy Brandon's *Dialogue for Clarinet and Piano*. This record includes some music for bassoon on the record, performed, I think, by Bernard Garfield.

I have already mentioned Supraphon S 03175, a recording of Leopold Kozeluh's *Clarinet Concerto*, with clarinetist Bohuslav Zahrádník. Another listed source is August Rojas Classical Imports, 353 1/2 North La Brea Ave., Los Angeles, CA 90036.

Another record to add to the Thea King discography is Angel RL-32119, with the English Chamber Orchestra playing Mozart's *Sinfonia Concertante in E-flat*, which lists her as clarinetist.

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Other records that have been released recently are Crystal 3355, *Music for Clarinets and Oboe*, with clarinetist Floyd Williams and Charles West playing Stefan Wolpe's *Suite in Hexahord for Oboe and Clarinet*, Ingolf Dahl's *Five Duets for Clarinets* and Gunther Schuller's *Duo Sonata for Clarinet and Bass Clarinet*. Crystal S120 features Floyd Cooley, tuba, but includes an unusual composition for tuba and woodwind quintet, *Suite Concertante* by Armand Russell, with Jim Kanter, clarinet. This work lasts 11:21, and the record has three other compositions for tuba, lasting about 34 minutes.

Mark MES 38083, *Music for Flute, Clarinet and Piano*, features Paul Drushler, clarinet, with compositions by Chaminade, Griffes, Tuthill, Saint-Saëns and Bennett.

Mark MES 38084, *Unaccompanied Solos for Clarinet, Vol. IV* as clarinetists Paul Drushler, Elsa Ludewig-Verdehr and F. Gerard Errante, playing music of W. O. Smith, Leslie Bassett, Yvonne Desportes, Gordon Jacob, Ernst Krenek and Errante.

Mark MES 38085, *Chamber Music for Clarinets, Vol. 2*, with clarinetists Larry Combs, Paul Drushler and Allen Sigel contains music by Jacques Jules Boufil, Henri Pousseur, Vincent Persichetti, Malcom Arnold and *Six Early Century Duos for Clarinet* transcribed by Valentine C. Anzalone.

ADES (France) ADE 14.041 has Max Bruch's *Eight Pieces*, Op. 83 for Clarinet, Viola and Piano, played by the Trio Jovalis, with Jean Noël Crocq, clarinet. This record, and the one following, are available from Mode Record Service, PO Box 375, Kew Gardens, NY 11415.

King Records (Japan) GT-9326 has *Divertissement for 10 Instruments*, by Toshiro Mayuzumi with Hiroshi Uchiyama, clarinet. This includes the composer's *Prelude for String Quartet*. The only criticism of this record is that the *Prelude* (12:21) takes all of side B; the *Divertissement* is about 19 minutes long.

Available from Records International are two records; one is Hyperion A66086, *An 80th Birthday Tribute to Sir Lennox Berkeley*, with the Nash Ensemble, Michael Collins, clarinet. This contains five works, including his *Diversions*, Op. 63 for oboe, clarinet, bassoon, horn, violin, viola, cello and piano, and his *Sextet*, Op. 47 for clarinet, horn and string quartet. Other works are *Sonatina*, Op. 37 for piano duet, *Quartet*, Op. 10 for oboe and string trio and *Palm Court Waltz*, Op. 81 No. 2 for piano duet. All these are published by J. W. Chester.

The second is a record from RTV Ljubljana, Yugoslavia, D 0730, played by the Radiotelevision Wind Quintet, with Jojz Zupan, clarinet. This record includes Mozart's *Fantasia in F minor*, KV 594, (8:57) which originally was written for strings; Hindemith's *Kleine Kammermusik* (12:51), plus a modern work named *Team*, by Pavel Mihelčič (6:06) and *Seventeen Variations for Wind Quintet* by Jean Michel Damase (13:38).

Two other records advertised by August Rojas are RCA (France) FY 106, which has music of Robert Schumann, including *Drei Romanzen*, Op. 94 and *Fantasiestücke*, Op. 73, both for clarinet and piano. Clarinetist is Armand Angster and pianist is Helene Boschi, who plays *Gesange in der Frühe*, Op. 133 and *Drei Fantasiestücke*, Op. 111.

From Belgium, Pavane Records ADW 7050 contains clarinet choir music played by the Ensemble of Belgian Clarinetists, conducted by Pol Duvieusart, who I think is teaching at the Royal Conservatory of Brussels. The music includes two Debussy works, *La Fille aux Cheveux de Lin* and *Arabesque; Suite* (15:16) by Jacques Stehman; *Histoires* (8:38) by Jacques Bert; *Le vol de Bourdon* (2:07) by Rimsky-Korsakov and *Toccata et Fugue en re minuer* (8:04) by J. S. Bach.

Two records issued by FSM Aulos are FSM 53521 AUL played by the Bonner-Blaser-Kammermusik-Vereinigung, with Michael Newhalsen, clarinet. Music includes four standard woodwind quintets, with Johann Christian Bach's *Quintet in B-Dur*, Anton Reicha's *Quintett in Es Dur*, Op. 88, No. 2, Giovanni Giuseppe Cambini's *Quintett NR. 2 in d Moll* and Joseph Haydn's *Divertimento Nr. 1 in B-Dur*. The second is FSM 53546 AUL with clarinetist Hermut Giesser playing Schumann's *Fantasiestücke*, Op. 73, Gade's *Fantasiestücke*, Op. 43, Debussy's *Première Rhapsodie* and Poulenc's *Sonata*.

A record just released is Laurel LR-122, *20th Century Clarinet Trios*, performed by the Mühlfeld Trio, which consists of James Schoepflin, clarinet, Christopher von Baeyer, cello and Judith Gebhardt-Schoepflin, piano. The first four works listed are world premiere recordings, and the fifth is the first stereo recording, and include Gunter Raphael's *Trio* Op. 70 (14:36); Paul W. Whear's *Trio Variations* (6:0); David Ashley White's *Six Miniatures for Three Players*, (6:09); Marko Tajčević's *Seven Balkan Dances* (9:50) and Robert Muczynski's *Fantasy Trio*, Op. 26 (11:49). This is available from Laurel Records 2451 Nichols Canyon, Los Angeles, California 90046-1798.

Finally for those lovers of New Music and Jazz, The New Music Distribution Service/Jazz Composer's Orchestra Association, 500 Broadway, New York NY 10012, lists a few older records in their catalog, which includes the Grenadilla label, plus some selected items from what appears to be over 100 different labels. For example they list Zanja ZR-2, *Redlands Music for Clarinets*, by Barney Childs with Phillip Rehfeldt, clarinet. Drop them a line for their catalog.

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Record reviews

By Lyle Barkhymer, Otterbein College and Columbus Symphony

Crusell Clarinet Quartets, Thea King, clarinet; members of The Allegri String Quartet. Hyperion, A66077 stereo.

Thea King's elegant disc of Crusell's three quartets for clarinet, violin, viola, and cello is an album which belongs in the collection of all aficionados of the instrument. Beautifully performed, flawlessly mastered, and attractively packaged, this is a very special recording.

The performances of the *Quartets*, Opp. 2, 4, and 7 are uniformly accurate and expressive. Mention hardly needs to be made of Ms. King's careful phrasing, clean articulation, and finely delineated harmonic contrasts since her playing is now so well known among us through her activities on recordings, in the concert hall, and in particular at a number of International Clarinet Congresses.

The ensemble nearly matches her in every respect, although one might wish at times for the strings, particularly the violin, to follow the lead of Ms. King in style of articulation, especially in reference to shortness. Also, the cello plays in inexplicably wrong articulations in the first movement of Opus 4. Perhaps the edition used was not accurate. Neither does the string ensemble play as softly as necessary when contrast is called for, or is there an audio technician at fault? Balance is also not so good in several places where the clarinet has an obligato line to the violin. The violin should be heard more clearly.

Yet, the above criticism really amounts to very few moments in an otherwise superb album. They are perhaps more the concerns of a Crusell specialist reviewer than the regular listener and should be kept in perspective.

One of the nicest things about this recording, in addition to the playing, is the attractive jacket in the mood of the early romantic pastorate atmosphere of much of the music. And even better, the jacket notes are by Pamela Weston and are at her usual standard of readability, accuracy, and informativeness. She gives all the essentials on Crusell's life and on the works to be heard. There is also a reproduction of Sandberg's portrait of the composer.

Ms. King's recording is available in the United States from Harmonia Mundi USA, 2351 Westwood Boulevard, Los Angeles, CA 90064, (213) 474-2173, for \$13.98.

The jacket also includes a listing of other recordings by Thea King, a number of which received favorable reviews this week in the Arts section of the Sunday *New York Times* (Section 2, page 21, November 13, 1983). If this recording of Crusell's music is any indication, they must be excellent!

By John Anderson

School of Music, University of Minnesota, Minneapolis.

The Wingra Quintet Plus One, SR-142. Leoš Janáček, *Mládí* ("Youth"); Les Thimmig, *Stanzas, Book VII*. Available from Pro Arte Music Service, 14025 23rd Ave., North Minneapolis, MN 55441, \$6.98 plus \$1.95 shipping charge per order.

The Wingra Quintet consists of Robert Cole, flute; Marc Fink, oboe; Glenn Bowen, clarinet; Richard Lottridge, bassoon; and Douglas Hill, horn. Joining them for this recording is composer/bass clarinetist, Les Thimmig. The performers are all members of the faculty at the University of

Wisconsin-Madison.

The sextet, *Mládí*, was composed in 1924 and is unusual in its addition of the bass clarinet to the standard quintet instrumentation. The performance by Wingra is precise and exciting. Only a few minor intonation problems mar this particular recording. The second work on this recording is also a quintet plus bass clarinet; *Stanzas, Book VII* was premiered in 1979 and consists of nine short movements. It is a wonderfully balanced composition ranging in style from "pointillistic" to "virtuoso" technique to a tonal "song." The precision of the ensemble is especially evident in movement four, "Strokes," which reminds one of a similar movement in Elliott Carter's quartet, *8 Etudes and a Fantasy*. The smooth tone and excellent control of Hill, Lottridge, and Fink is demonstrated in movement five, "Becoming." This light, jazz-based tune could well stand on its own as a single piece. Movement seven, "Two on Two on Two," divides the group into three small duos which play against each other. In this movement, Bowen once again demonstrates his technical expertise.

This recording is highly recommended.

By Pamela Skiles and Bernard L. Linger
Valdosta State College

Arnold Bax, *Clarinet Sonata*; Ralph Vaughan Williams, *Six Studies in English Folksong*; Arthur Bliss, *Quintet for Clarinet and Strings*. Janet Hilton, clarinet; Keith Swallow, piano; Lindsay String Quartet. Chandos Records, Ltd., ARBD 1078. 41 Charing Cross Road, London WC2H 0AR. Distributed by Harmonia Mundi USA, 2351 Westwood Boulevard, Los Angeles, California. Available in the U.S. from August Rojas Classical Imports, 353 1/2 North La Brea Ave., Los Angeles, CA 90036.

This is a beautiful digital recording. Janet Hilton, a prominent British clarinetist, demonstrates both outstanding musical artistry and superb technical fluency; there is rarely a time where one feels uneasy or wishes that she had delivered a passage differently. The piano accompaniment is equally appealing as is the Lindsay String Quartet in the Bliss *Quintet*. The digital recording quality adds a great deal to the overall effect, particularly for the piano which is usually a difficult instrument to record adequately. No matter what other recordings of this repertoire exist, this album should be added to the collection. The three compositions are each lyrical, sometimes sombre, and intensely passionate. In the last movement of the Bliss, the performer has a chance for a more forceful and less lyrical delivery; a similar opportunity exists in the sixth of the *Six Studies in English Folksong*. Both Bax and Bliss received a knighthood; both represent the 20th Century British Late Romantic era. In 1953, Bliss succeeded Bax in the post of Master of the Queen's Musick. Ralph Vaughan Williams was, of course, the foremost English composer of that period, drawing heavily from English hymnody, English folksong and English 17th-century literature.

Side One: G. Rossini, *Fantaisie*; Henri Rabaud, *Solo de Concours*; F. Mendelssohn, *Concert Piece*. Side Two: John Russo, *Nightingales*; Ion Zottos, *The Willowood Songs*. CRS-8115 Contemporary Recording Studios. John Russo and Ignatius

Walton Russo, clarinet; Lydia Walton Ignatio, piano; Warren Ottey, baritone; Dolores Ferraro, soprano. (Available from H. Royer Smith Co., 2019 Walnut Street, Philadelphia, PA 19103).

This album features clarinets and piano on Side One and voice and piano on Side Two. The vocal renditions are excellent but are not discussed further in this review. This collection of clarinet and piano repertory is important to have in the professional clarinetist's library; however, the mechanical recording quality in this album leaves much to be desired, as does the care given to the artistic performance. There are several malfunctions in intonation, tone control, and artistic delivery of musical nuance and phrase. The reviewers were in agreement that the performers are excellent musicians; however, their performances seemed more akin to sight-reading sessions than to polished recording-quality performers. It is assumed that the John Russo (1844-1930) who composed *Nightingales* is not the same as John Russo, clarinetist. Despite the obvious performance shortcomings, the album fills a void in the recorded repertoire, particularly for the Rossini and Mendelssohn selections. The McGinnis recording of the Rabaud, *Solo de Concours*, (Marbeck Records, *Clarinet Contest Music*) is much preferred to the Russo version.

By Rosario Mazzeo

Louis Spohr (1784-1859): *Septet in A Minor* for Flute, Clarinet, Horn, Bassoon, Violin, Violoncello, and Piano, Op. 147; *Quintet in C Minor* for Flute, Clarinet, Horn, Bassoon and Piano, Op. 52. The Nash Ensemble: Judith Pearce, flute; Antony Pay, clarinet; John Pigneguy, horn; Brian Wightman, bassoon; Marcia Crayford, violin; Christopher van Kampen, violoncello, and Ian Brown, piano. CRD Records Limited, London, CRD 1099 Stereo. Available in the U.S. from Qualiton Imports, Ltd. 39-28 Crescent Street, Long Island City, NY 11101.

Anthony Pay is a prominent and much admired English player.

Wind players and devotees of chamber music for mixed instrumentation, particularly that of the 19th century, must be increasingly indebted to the members of The Nash Ensemble for their continuing devotion to the recording of music for such groups. Their interest is obvious; they play *con amore*. With all due obeisance to the *Septet* of Beethoven and the *Octet* of Schubert, we need more performers of these really pleasurable works of Spohr and other composers of the century. In fact, future performers of these works of Beethoven and Schubert would benefit by the broader perspective which would come about from such performances of lesser known works. Both audiences and performers would enjoy the new freshness.

The *Septet*, Op. 147, is the stronger work with many delightful episodes, excellent writing for the instruments, and withall has a cohesion and strength which will surprise many. The performance is absolutely excellent, with many outstandingly happy moments for various of the players. The music's architecture and coloring seem beautifully understood. If one felt like carping, it might be said that some of the lushness and warmth often present in the playing of

many English players might have added to certain moments here had they been more in evidence. However, the net pleasure in listening to these performances makes carping a little superfluous.

The *Quintet*, Op. 52, is warm in melody, fluent in structure, but not nearly so strong a work as the *Septet*. But it is very pleasurable to hear and the performance is no less fine.

This past generation has seen an amazing growth of interest in music for mixed groups of instruments, and today's composers have responded by many compositions for such. No doubt the widespread improvements both in numbers and quality of performances in our colleges and conservatories, and the more comprehensive program-content of our permanent festivals have been the basis for this. Yet we do not hear quite the commensurate presence of such groups in our touring ensembles. Maybe it is the time for our concert managers to take The Nash Ensemble in hand since, to my knowledge, they have never appeared in the United States!

By William Grim, Saint Andrews Presbyterian College

Francis Poulenc: *Sextet for Wind Quintet and Piano*; *Trio for Oboe, Bassoon and Piano*; *Sonata for Oboe and Piano*. New York Woodwind Quintet: Samuel Baron, flute; Ronald Roseman, oboe; David Glazer, clarinet; William Purvis, French horn; and Donald MacCourt, bassoon, with Gilbert Kalish, piano. Nonesuch Digital 79045 P & C 1983.

Without a doubt, one of the finest musical works from any era for winds and piano is the *Sextet for Wind Quintet and Piano* of Francis Poulenc. This composition has some very distinguished predecessors, notably the quintets for piano and winds of Mozart and Beethoven. Although there have been a number of recordings of the Poulenc *Sextet*, this particular one is worthy of praise for several reasons. First of all, the New York Woodwind Quintet is a very seasoned ensemble and plays this with the ease and singularity of thought that is the result of performing together as a unit for years. Tempi, dynamics, intonation, and articulation are impeccable. Secondly, these nuances of performance are heightened by the digital recording process. It is also interesting to note that the performance took place in a New York church (obviously with fine acoustics) so that the resulting recording is the product of a more natural concert setting than the sterile atmosphere of most studios. Hopefully more record companies and chamber groups will follow suit.

One outstanding feature that will interest all performers of chamber music is the ease with which the members of the New York Woodwind Quintet go from one tempo to another. This is especially evident in the first movement in which the alternation of tempi is an important compositional device.

David Glazer, of course, is the clarinetist and gives his usual reliable and unmanneristic performance. His phrasing and tone color are pleasing and in good taste.

Clarinetists may be interested in the other works included in this album, especially the *Oboe Sonata* since it is remarkably similar to, and an almost exact contemporary of, the *Clarinet Sonata*.

Music for Clarinet, Piano and Strings. Frederick Orville Lewis,

Clarinet Sonata; Gordon Jacob, *Sonatina for Clarinet and Piano*; Alfred Uhl, *Kleines Konzert for Viola, Clarinet and Piano*; John Russo, *Lament*; Claude Debussy, *Beau Soir*; C. Saint-Saëns, *Le Cygne*. John Russo, clarinet; Lorne Munroe, cello; Janee Munroe, viola; and Lydia Walton Ignacio, piano. Contemporary Recording Studios CRS 8116 P & C 1981. Available from H. Royer Smith Co., Walnut Street, Philadelphia, PA 19103.

This album is worthy of mention only because it contains recordings of works for clarinet that are seldom heard elsewhere. All other aspects of the album (intonation, tone quality, ensemble playing, articulation, even the tuning of the piano and the writing of the liner notes) are uniformly poor.

The *Clarinet Sonata* of Frederick Lewis is an exciting work which deserves wider recognition and performance. The style is very reminiscent of the clarinet compositions of Herald Genzmer. Gordon Jacob's *Sonatina for Clarinet and Piano* is delightful, full of wit and charm. It is very idiomatically written and would serve as a useful teaching piece.

The *Kleines Konzert* of Alfred Uhl, on the other hand, shows great promise in its jazz-like first movement but quickly degenerates in the second and third movements to reveal all the musicality of one of Uhl's many etudes for the clarinet.

It is commendable whenever musicians actively promote new music by performing and recording little-known contemporary works. However, the cause of modern music is poorly served when sloppy musicianship and poor recording techniques are substituted for the meticulous care that is expected of performances and recordings of the traditional repertoire. John Russo and company merit only one cheer.

By Dan Leeson

Emil Hartmann (1836-1898), *Serenade in A*, Op. 24; Beethoven, *Trio in B-flat*, Op. 11, the Funen Trio; clarinet, Jens Schou; cello, Svend Winsløv; piano, Rosalind Vevan, EMI 057 39240; available from Theodore Front, 16122 Cohasset St., Van Nuys, CA 91406.

The three players who make up this group are Danish; the quality of their performance shows that there is excellent musical training in Denmark. They play very well together and each is an exceptional musician. Clarinetist Schou has such a full, intense sound that even when he is playing quietly he sounds strong and aggressive. When he plays loudly, it is almost too much to take.

The Beethoven received a highly polished reading but with a trifle too much accent on the accents: several of them were unusually obtrusive. My congratulations to the group for taking the repeat in the first movement. In the second movement cellist Winsløv's breathing was apparent but I did not mind it at all since it helped reinforce both the phrase and the intensity with which he played. It gave me a sort of visual picture in an aural experience.

The Hartmann *Serenade* is a terrific piece of music, one of the best unknown works to come out in quite a while. Except for the Brahms *Trio*, it is one of the Romantic era's most delightful trio compositions. It was also exceptionally well played by this talented and resourceful trio.

Jean Baptiste Breval (1756-1825), *Sinfonie concertanti*, Op. 31, for flute, bassoon, and strings (not reviewed); and Op. 38 for clarinet, horn, bassoon, and strings. Vincenzo Mariozzi, clarinet; Jiri Sedlak, horn; Rino Vernizzi, bassoon; Sudwestdeutsches Kammerorchester of Pforzheim, Paul Angerer, conductor. Dynamic Records DS 4015; available from Records International, P.O. Box 1140, Goleta, CA 93116-1140.

Barry S. Brook, the American musicologist, describes the French frenzy for the concerto for multiple instruments during the late 18th-century in his excellent monograph "The Symphonie Concertante: An Interim Report," *The Musical Times*, October 1961. Jean Baptiste Breval, whose works are recorded on this Italian disc, was one of many composers feeding the seemingly inexhaustible appetite of the French for this kind of music. It was as much a social phenomenon as a musical one, perhaps more so. Another such composer was Mozart, whose work for four winds and orchestra will be the subject of a future article in *The Clarinet* now that it has been relegated to the "doubtful and spurious" category of Mozart scholarship.

If Breval's music, recorded here for the first time in a reconstruction of the original composition as done by musicologist Brook, is representative of him and the era, it is not surprising that we don't hear too much of it. The music is repetitive and, except for a flash of imagination here and there, completely without substance. The performance, except for the excellent playing of bassoonist Vernizzi, is colorless and occasionally out of tune. Clarinetist Mariozzi, professor of music at the Santa Cecilia Conservatory in Rome, has one dynamic (loud) and two articulation patterns (slur everything and slur two, tongue two). All in all this record is valuable in that it shows who Mozart had to compete with in Paris of 1778. If Breval is representative of that group, it was no contest!

By Frank Ell

Three for All: Beethoven, Duo No. 3 in B-flat Major for Clarinet and Bassoon; Willson Osborne, *Rhapsody* for Bassoon; Heinrich Sutermeister, *Capriccio* for Clarinet; Franz Tausch, *Duo No. 3 in F Major* for Clarinet and Bassoon; Telemann, *Fantasia in B-flat Major* for Solo Saxophone; Avi Naga, *Israeli Miniatures* for three melody instruments. Paul Brodie, Saxophone; James Campbell, Clarinet; and James McKay, Bassoon, Golden Crest CRS-4217.

This is a recording I recommend adding to your collection. It has good performances of unusual literature. Campbell, McKay, and Brodie are all fine instrumentalists and musicians both alone and in combination.

The Beethoven duos are very taxing pieces for the clarinet. They lie in the high register for the most part, give no comfortable places to breathe, and as for a rest, forget it; non-stop playing from beginning to end. You know your endurance is good if you play one of these without your embouchure wanting to collapse! This is not to mention playing in tune, balancing, and, last but not least, making music out of them. Campbell and McKay are successful on all counts in their performance of the *Duo No. 3*. Campbell's tone is light and he uses a narrow melodic vibrato. There are very nice character changes in the theme and variations. The balance

and intonation are clean throughout.

Campbell and McKay also perform *Duo No. 3* by Tausch (a lot of "threes" in this album). The first and third movements give the bassoon an opportunity to dominate. His playing is lively and musical. Campbell uses the opportunity to support the bassoon as musically as possible and the result is the best playing of the recording. A very alive and spontaneous performance.

The Osborne *Rhapsody* is given a good performance by McKay on the bassoon. This should be of interest to clarinetists because it is also a clarinet piece. The different timbre and technical problems of the bassoon alter the concept of the piece. McKay's tone is also light, and he uses a fast vibrato. Informative for clarinetist to listen to.

Campbell performs the Sutermeister *Capriccio* as his solo contribution to the recording. He gives a light, flowing reading of the piece. His musical intentions are always apparent and tasteful. He is never labored in the technical passages and makes nice color changes in the different sections.

Brodie shows himself to be a fine saxophone player in the Telemann transcription. He is then joined by the other two in Naga's *Israeli Miniatures* for three melody instruments, a pleasant group of movements in which the saxophone is the lead instrument.

Unfortunately there is a distracting element on this recording, and that is the quality of sound reproduction. The microphones are placed so close to the musicians that key clicking and breathing are far too audible. The reverberation sounds electronic and the silences are filled with the ghost of the next instrumental entrance. These performances deserved better than this. In spite of this problem I still recommend the record.

Mozart, *Clarinet Concerto*, K. 622; Weber, *Clarinet Concertino*, Op. 26; Rossini, *Introduction, Theme and Variations*. Béla Kovács, Clarinet; Budapest Philharmonic Orchestra, Adnras Korodi, conductor. Recorded in 1979. Hungaroton Records, SLPX 12046. Available from Qualiton Imports, Ltd., 39-28 Crescent Street, Long Island City, NY 11101.

Béla Kovács has been principal clarinet with the Hungarian State Opera Orchestra and the Budapest Philharmonic Orchestra since 1956. He is a founder and member of the Hungarian Wind Quintet.

I wish to tell you from the outset that I enjoy his playing very much. He is a fine clarinetist and musician. He doesn't seek to dazzle you with his technique or tone control or make you wonder what is going to happen next with an ego-centric interpretation. What he does is let the music unfold rather than force or rush it to its various conclusions. He builds a long musical line. The Mozart *Concerto* is the best example of this. He plays the first movement at a quarter note equals 112. This is not a particularly slow tempo, yet nothing seems hurried or forced. He uses a soft articulation and a dark, velvety tone. He takes the second movement in a definite three, with a quarter note equaling 54. It is a pleasant change to hear it in three instead of six as is so often the case. He relaxes the ends of some phrases but never fails to regain tempo. The last movement is performed at a dotted quarter equals 80. This allows the dance-like quality of some of the sections to come out. It has a nice lightness to it and keeps it

from becoming merely a technical display. The conductor resolves the first few tutti sections in this movement by strongly pulling back on the three chords. This has a jarring effect on Kovács' following entrances. Except for this it is a beautiful performance.

For the Rossini, Mr. Kovács changes style completely. His tone seems lighter and more clear! His articulation pops and bounces. He plays the *Introduction* very freely and with fantasy, but at the same time making sense as a whole. He states the theme in a light and straightforward manner and moves into the variations. They are treated as stones in a necklace, each having its own individuality but still tied to each other. The slow variation has a "heart-on-the-sleeve" pathos to it that seems just right. The variation with contrasting sections of broken chords and chromatic sections is played with an effective color change between the two.

The Weber is given a slightly heavier performance than the Rossini. The phrasing is a bit more romantically operatic. This is why I used the term enjoyment in my reaction to his playing. He tries to find what is unique in the composition and bring that out. There are two extremes in performance: those that create a strong personal style and stamp everything they play with it, and those that sublimate self to what they perceive as the composer's intentions. Mr. Kovács leans toward the latter part of this spectrum. This kind of playing lends itself to repeated listening far more than the former. I recommend this recording.

Beethoven, *Clarinet Trio in B-flat Major*; Brahms, *Clarinet Trio in A minor*; Kalman Berkes, Clarinet; Zoltan Kocsis, Piano; Miklos Perenyi, Cello. Recorded in 1981; Hungaroton Records, SLPX 12286. Available from Qualiton Imports, Ltd., 39-28 Crescent Street, Long Island City, NY 11101.

I thought it would be interesting to review this recording with the preceding because both are Hungarian clarinetists, and Kalman Berkes is a former student of Mr. Kovács. Kalman Berkes is also listed on his credits as principal clarinet of the Hungarian State Radio Orchestra and the Budapest Philharmonic Orchestra. One must assume from this that they hold some sort of co-principal position. Mr. Berkes was a second prize winner at the Geneva Music Competition of 1972.

The recordings do not lend themselves to comparison. One is a solo recording, the other chamber music. It can be noted that Mr. Berkes has a more lean tone than his teacher if these recordings are a true indication of how they sound.

The Beethoven and Brahms trios with clarinet in their instrumentation both offer difficult musical problems. This group, of which Mr. Berkes is a member, performs the Beethoven with a crisp, dashing clarity. There is a buoyant quality to the reading that never lets down. The first movement is taken at 168 to the quarter. The last movement, although it is *allegretto* as opposed to the first movement marking *allegro*, was taken at the same speed. It would be interesting to know how they arrived at this conclusion! The variations were given different tempi to suite their character. The overall impression is a bravura performance, full of life. A performance of this piece at the tempi indicated is only possible with a fine pianist of Zoltan Kocsis' capabilities. His playing seems to thrive on fast tempi. He is always sure and very

clear even in the most difficult of passages. The ensemble playing is of a high order. I recommend this performance.

The Brahms *Trio* is, I believe, one of the most difficult pieces of chamber music to perform well. The forms of the first and second movements are vaguely defined, the themes difficult to shape, and the ensemble problems ever present. The group solves the ensemble problems very well indeed. Except for one spot where Berkes briefly loses his intonation, it is all very clean in that respect. All the changes and overlapping of duple and triple meter as well as the displacing of the primary pulse in the measure have been fully worked out and integrated into their performance.

They approached the musical problems of the first two movements by playing them in a straightforward manner. The third movement was a bit on the fast side for my taste, as was the fourth movement. This approach didn't give the music a chance to breathe or color changes to occur as I would like to hear in the Brahms. It is a good performance to be sure but somewhat lacking in the above respects.

By Wilbur L. Moreland

Samuel Barber *Summer Music*. Samuel Barber, *Summer Music*, Op. 31 (1935); Elliott Carter, *Woodwind Quintet* (1948); Irving Fine, *Partita* (1948); Joseph Goodman, *Scherzo for Wind Quintet* (1979). Soni Ventorum Wind Quintet: Felix Skowronek, Flute; Laila Storch, Oboe; William McColl, Clarinet; David Kappy, Horn; Arthur Grossman, Bassoon. Musical Heritage Society, Inc., 14 Park Road, Tinton Falls, NJ 07724, MHS 4782F.

The Soni Ventorum Wind Quintet was formed in 1961 when its members were invited by Pablo Casals to become faculty at the Puerto Rico Conservatory of Music. They were subsequently engaged as quintet-in-residence at the University of Washington in Seattle in 1968. In addition to the present recording, they have recorded most, if not all, of the woodwind chamber works of Heitor Villa-Lobos, as well as other chamber works on such labels as Ravenna, Lyricord, Crystal, and Musical Heritage Society.

The Soni Ventorum has long been regarded as one of the premiere wind quintets. Although listeners may have personal preferences concerning individual members' sounds and style, one seldom hears better blend, precision, and unity of ensemble. Their present recording bears this out. The *Summer Music* is very tastefully played throughout. On first hearing, the opening seemed a little slow (at least by comparison to the Philadelphia and New York Quintet recordings), but on checking, they were very close to the ♩ = 44 indicated. On further listening, the tempo felt more comfortable, and it certainly set the mood as instructed: Slow and indolent. As the piece progressed, however, it became evident that the tempos in general were rather on the conservative side. The rhythmic intensity of the faster sections was maintained, but not so successfully as it might have been at the indicated tempos. The *brilliant* sections such as at the end are a little lacking in brilliance. Also the clarinet solo marked "freely, with arrogance; stringendo," though very tastefully done, certainly isn't "arrogant." In spite of these minor reservations, this interpretation ranks with some of the best available.

The Elliott Carter *Quintet*, though not as demanding as his

Eight Etudes and Fantasy, is a piece which requires the utmost in rhythmic precision and clarity. The Soni Ventorum is definitely up to these demands, and, with the exception of a couple of problems in the bassoon part, the rhythmic precision is quite good. The infamous clarinet "chicken lick" at bar 142 of the 2nd movement is played with ease by Mr. McColl. All in all, it is an exciting performance of an exciting work.

Side two begins with a notable performance of Irving Fine's *Partita*. The second movement, *Variation*, is beautifully played with Mr. McColl and Mr. Skowronek tossing off the difficult opening passages with ease, control, and beauty. The ensemble throughout this movement is excellent. *Interlude* is also beautiful with its dark and somber sounds. There are some minor irritations, however. *The Introduction and Theme* (the 1st movement) suffers from being slow and a little heavy. The *Gigue* exhibits some ensemble problems with a lack of rhythmic precision at times and with a few intonation problems particularly in the bassoon. The difficult coda is performed well, but there are a few balance problems; the clarinet and bassoon aren't in agreement as to how long the dotted eighths should be.

New to this reviewer is the Joseph Goodman *Scherzo*. Mr. Goodman is on the faculty of Queens College of the City University of New York. His tutors in composition were Paul Hindemith, Walter Piston, and Gian Francesco Malipiero. The *Scherzo* was written for the Soni Ventorum in 1979. It opens with a very lively section in which rhythmic figures are tossed back and forth by the various instruments creating, as the jacket notes state, a "kaleidoscopic" effect. This is followed by a piccolo solo section and a third section which is very lyric. The formal structure is: A, B, C, B, A, Coda. Performance time is a little over 11 minutes. *Scherzo* is a welcome addition and receives an outstanding performance here.

The recorded sound is generally good, but there was a great deal of surface noise on the record reviewed. Other recordings received by this reviewer from Musical Heritage Society have generally been of a very high quality. With that in mind, this record has been returned with the hope of receiving one which is quieter. The jacket notes are excellent, but it would be nice if the publishers of the works were listed. Chamber music lovers in general, and woodwind performers and aficionados in particular, will find this recording to be a very welcome addition to their collections.

By Michael Bryant, Surrey, U.K.

Musique Française du 20^e Siecle, Darius Milhaud, *Concerto pour Clarinette et Orchestre* and *Suite pour Violon et Orchestre*; Maurice Gabai, clarinet; the Ensemble Instrumental des Musiciens de L'Opera; Alain Lombard, conductor, Cybelia CY 703. Available from the Disco Shop, 22 rue de la Republique, Saint-Mande, 94160, Paris. In the U.S., available from Qualiton Imports, LTD., 39-28 Crescent Street, Long Island City, NY 11101.

The *Clarinet Concerto* by Darius Milhaud (1892-1974) was written for and dedicated to Benny Goodman in 1941 at Mills College, Oakland, California during the composer's seven years in America. Benny Goodman did not perform

the work though he took a liking to the arrangement of *Scaramouche* which Milhaud made for him. The concerto was published by Elkan-Vogel, Philadelphia in 1942.

The first performance was given at the Marine Barracks, Washington, D.C., in 1946. In 1947, Frederick Thurston gave the first British performance with the Leighton Lucas Orchestra at Chelsea Town Hall. Thurston broadcast the work in 1949, and in France, Cahuzac broadcast it in 1952. Since that time it seems to have fallen into neglect until reintroduced by Anton Weinberg in 1981 at a concert in the South Bank Summer Music series, with Simon Rattle and the London Sinfonietta. There also exists a radio recording of the American clarinetist, Earl Bates, conducted by the composer.

Now we have the latest recording in a series by the solo clarinetist of the Paris Opera, Maurice Gabai. He has already recorded the Françaix *Concerto* (CY 650) with great success as well as the *Clarinet Quintet* by Françaix with Milhaud's *Suite* (CY 648). He plays with almost supernatural distinction and an impressive ringing tone without vibrato. His instruments are by Buffet with mouthpieces and reeds by Vandoren. He won first prize at the Paris Conservatoire in 1955 and in chamber music in 1956. He later joined the staff of the National Conservatoire at Montreuil. In 1974 he moved to the Institute for Advanced Music Studies in Montreux, Switzerland.

This is a difficult and exhausting work both for the notes the clarinetist has to play and for the few moments where he may rest. The soloist has only thirty bars rest in the entire work. It is not at all surprising that it has not been heard very often. The record jacket quotes Jack Brymer's comparison with the Françaix *Concerto*: "It is too tiring for any performer to play with comfort. It is attractive and worthy of attention as a challenge." Gabai has a gift for making it sound deceptively easy.

The *Concerto* composition was influenced by jazz, by Benny Goodman himself perhaps; however, Milhaud had taken an interest in jazz since the 1920s. He describes in "Notes without Music" how at that time in Hammersmith he listened to the playing of the Billy Arnold Band from New York. Of the four movements, the third is slow; whereas Anton Weinberg and Simon Rattle thought of this movement as having a feeling for the blues with occasional flattened notes, the atmosphere of Gabai's performance is closer to that of a nocturne.

As with other works of endurance such as the *Sonata* for solo 'cello by Kodaly and the *String Quartet* by Franck, the process of recording allows the soloist some time to recover denied to him in a public performance. Here every note is in place; although the tempo seemed rather slow at the beginning of the work, this interpretation does not lack conviction.

If one has a slight regret about this recording it is that the magnificent sound of the soloist could not have been extended to the orchestra which sounds rather dry and distant.

I should like to thank Sandra Parr, Administrator, MYO, the Hire Librarian at United Music, Tony Friese-Green, BBC, and Anton Weinberg for their help in preparing this.

By James Loomis, Fort Wayne, Indiana

Bernhard Henrik Crusell: *Klarinettkvartett NR. 1*, Es-Dur,

Op. 2; *Klarinettkvartett NR. 3*, D-Dur, Op. 7u. Tapio Lötjönen, clarinet; Jorma Rahkoven, violin; Esa Kamu, viola; Esko Valsta, cello. This record, BIS LP-51 stereo, can be ordered from Grammofonfirma BIS, Robert von Bahr, Bragevagen 2, S-182 64 Djursholm, Sweden. Available in the U.S. from Qualiton Imports, Ltd., 39-28 Crescent St., Long Island City, NY 11101.

Bernhard Crusell, 1775-1838, was a Finnish composer and prominent clarinetist during the period when wind instrument virtuosos were quite popular in Europe. The quartets, Op. 2 and Op. 7, are known to have been printed in Leipzig in 1811 and 1821, respectively, and may of course have been composed earlier. These are generally more technically challenging than those of Karl Stamitz or Hummel and others for which this instrumentation appears to have been a favorite medium. Crusell's quartets, along with his *Concerto in F minor*, Op. 5, contain some of his finest writing. His classical ideals and forms are charged with romantic tendencies such as chromaticism and the use of wide intervals and sweeping passages in the clarinet part for dramatic purposes. These techniques are reminiscent of Weber but were also incipiently present in Mozart. Other interesting traits found are his unification of thematic usage and developmental techniques. The textures are transparent and the writing is always completely idiomatic for clarinet and strings. The clarinet part plays very well for the clarinet in A in the Op. 7 (the only time that Crusell has written for the clarinet in A to my knowledge), and the key of Op. 2 fits the B-flat instrument well. This is particularly true when one considers the 11-keyed Grenser clarinet that Crusell is known to have used in his performances.

Tapio Lötjönen, b. 1940, is a former student of Vladimir Riha, and has been clarinetist with the Finnish National Opera as well as teacher of clarinet at the Sibelius Academy in Helsinki. His playing along with that of his colleagues is replete with elegance and sensitivity to the ideals of Crusell. Mr. Lötjönen's tone, always clear and round even in the most technical passages, remains controlled in all registers and well-suited to this chamber music. His effortless legato is matched by a light, clean staccato. A few upper register pitch discrepancies in the clarinet are noted, particularly in the Op. 7 where the clarinet in A has some written B's and C's which are sharp. Generally, everything is beautifully and characteristically performed with appropriate pacing and convincing interpretation. The dynamic subtleties and tonal coloration mark Mr. Lötjönen as an artist. The thorough jacket notes by Fabian Dählstrom list Mr. Lötjönen's instruments as B-flat clarinet: Buffet Crampon BC 20; A clarinet: Buffet Crampon Continentale. Similar information is provided regarding the string instruments and bows. Throughout both quartets the tonal balance and precision are gratifying.

The first movement of the Op. 2 (*poco adagio*) opens with a slow introduction in the strings with the clarinet ushering in the principal allegro theme of this sonata form in tuneful writing that is immediately captivating. The second movement *Cantabile (Romanza)*, reflects excellent control of the operatic-like melodies which contain embryonic elements taken from the principal allegro theme of the first movement. The opening theme in the *Minuetto (Allegro)* also contains

basic elements from the principal theme of the first movement. The performers introduce just the right subtleties into the pacing of the trio section; with the ornaments so exquisitely played the pure classic beauty is always apparent. The closing *Rondo (Allegro Vivace)* is scintillating and delightful. The ensemble is always tight and spirit-filled.

The Op. 7 is dedicated to the royal chamberlain, Gustav Löwenhjelm. Crusell also arranged the wind part for flute and allowed Peters, London, to publish that version also. The opening movement, *Allegro non tanto*, is in the typical sonata form and, like its counterpart in Op. 2, it contains a short development section. The lyricism of the subsequent *un Poco Largo* is movingly projected by the performers; this movement in particular reflects the chromaticism of the harmony pointing toward Schubert and the 19th-century style. The following *Minuetto* provides the typical format and is followed by a lively *Finale (Allegro)* which has a superb rondo theme set off with some ingenious fugal-like digressions in minor. These contain some brisk passagework for the clarinet which is always neatly and tastefully executed. Mr. Lötjönen's effortless tonguing is particularly in evidence here with the 16th-note reiterations in the spirit of this finale.

The recording quality of this disc is uniformly excellent. The colorful artistry of the record jacket is that of Seppo Konstig. This recording is recommended.

Chamber Art Soloists: Howard Ferguson, *Four Short Pieces for Clarinet and Piano*, Op. 6; Gordon Jacob, *Clarinet Quintet*; John Russo, *Summer Sketch*; David G. Meyer, *Quartet in F Major*. This recording, CRS-8218, is available from H. Royer Smith Co., 2019 Walnut St., Philadelphia, PA 19103.

Curiously, this recording which apparently involves the Chamber Art Soloists as the performers does not list the names of the performers on the record jacket. In fact it does not state that the Chamber Art Soloists are the performers; however, given the album title and some implications from the jacket notes, we arrive at the strong probability that the clarinetist here is John Russo. Even though it is admirable to promote chamber works of today that in many instances are relatively unknown, it would seem to be in everyone's best interest to know whose performance is being heard. Record jacket notes that are complete, comprehensive, and interesting regarding both performers and composer/composition are welcomed by the type of person who is likely to be interested in purchasing recordings of this nature.

Howard Ferguson, a British composer born in 1908, completed the *Four Short Pieces* in 1936. He has indicated that the viola may be substituted for clarinet if desired. These short (under five minutes) mood sketches are well-known to serious clarinetists. They are all in the Aeolian mode but each is built on a different principal pitch level. The first two pieces, *Non troppo allegro*, followed by *Allegro molto*, only 42" and 35", respectively, are played by the clarinetist with nice facility and finger control. However, the first piece lacks both dynamic contrast and tonal control. The inflections and subtleties needed for an expressive performance are scarcely apparent. The next piece, *Allegretto*, with its charming rhythmic quality, is pleasantly performed but could use more lilt, while the closing, *Con spirito*, seems a bit ponderous with some heavy articulation and the tempo being taken slower than the composer's indication of 88mm. The spirited per-

formance on Thea King's recording comes to mind. Balance and blend between clarinet and piano are satisfactory throughout. There is overall a disturbing lack of pitch control in the upper clarion and altissimo registers of the clarinet with the pitch going both flat and sharp and a thinning of tonal quality which is all very disturbing to the flow of the lines.

Gordon Jacob wrote his charming *Quintet* in 1942. His masterful scoring and textural control are always evident in the romantic setting of this work. His use of dissonance is softened by his skillful and lovely voicing of the harmonies. The clarinetist is up to the agility required on his part, and much is required since the clarinet is featured quite prominently throughout.

The control of clarinet tone and pitch are a bit better in the Jacob but some wavering is still noticeable on upper pitches. The opening *Moderato* projects the clarinet nicely over lush homophonic string texture which tends to be rhythmically conservative. The second movement, *Allegro con brio*, changes abruptly to an intense and fast triple meter which is very rhythmic and demonstrates the clarinetist's fine control of staccato. The third, *Poco lento*, which is essentially a slow rhapsodic solo statement by the clarinet, is beautifully composed. But although played with some sensitivity by the clarinetist it is marred by intonation problems. The last movement, *Poco lento* (introduction, theme and variation), consists of a slow introduction followed by a moderately paced and sprightly theme initially stated by the clarinet. The variations are replete with a broad palate of ingenious tonal colors and are nicely balanced in meter, rhythm, texture, and mood. The finale of these variations is a vigorous fugue which is well played and provides a fitting conclusion. Balance and blend between clarinet and strings are generally good throughout.

John Russo, born in 1943 in Trenton, New Jersey, is the founder of the Chamber Art Soloists. He completed *Summer Sketch* in 1962. According to the jacket notes, it is "in the nature of a *Pastorale* setting in one complete movement for clarinet and string quartet." The opening section, *Andante*, is composed with a pleasant romantic quality to the lines. The subsequent *Allegro moderato* contrasts well with interesting rhythmic interplay between clarinet and pizzicato strings. It remains essentially tonal with some use of modality and whole-tone scale. It reprises to the *pastorale* setting near the close. The performance is adequate with the exception of the occasional wavering pitch problem.

David G. Meyer attended Middlebury College, Vermont, where the second movement (*Largo*) of the *String Quartet in F Major* was originally composed as his senior composition project. While there is merit in providing exposure to contemporary composers, in this case the rather lack-luster performance with a decided lack of precision in ensemble and poor intonation detracts significantly. The flat pitches in the first violin are most noticeable. Although this does not come off as a particularly significant work, the *Largo* does have an interesting part for solo cello which is rather well played. The work is under 12' in length and contains a mixture of idioms from classical to popular and folk.

The writer cannot endorse this recording except for Ferguson and Jacob, and there are better recordings available of those works.

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