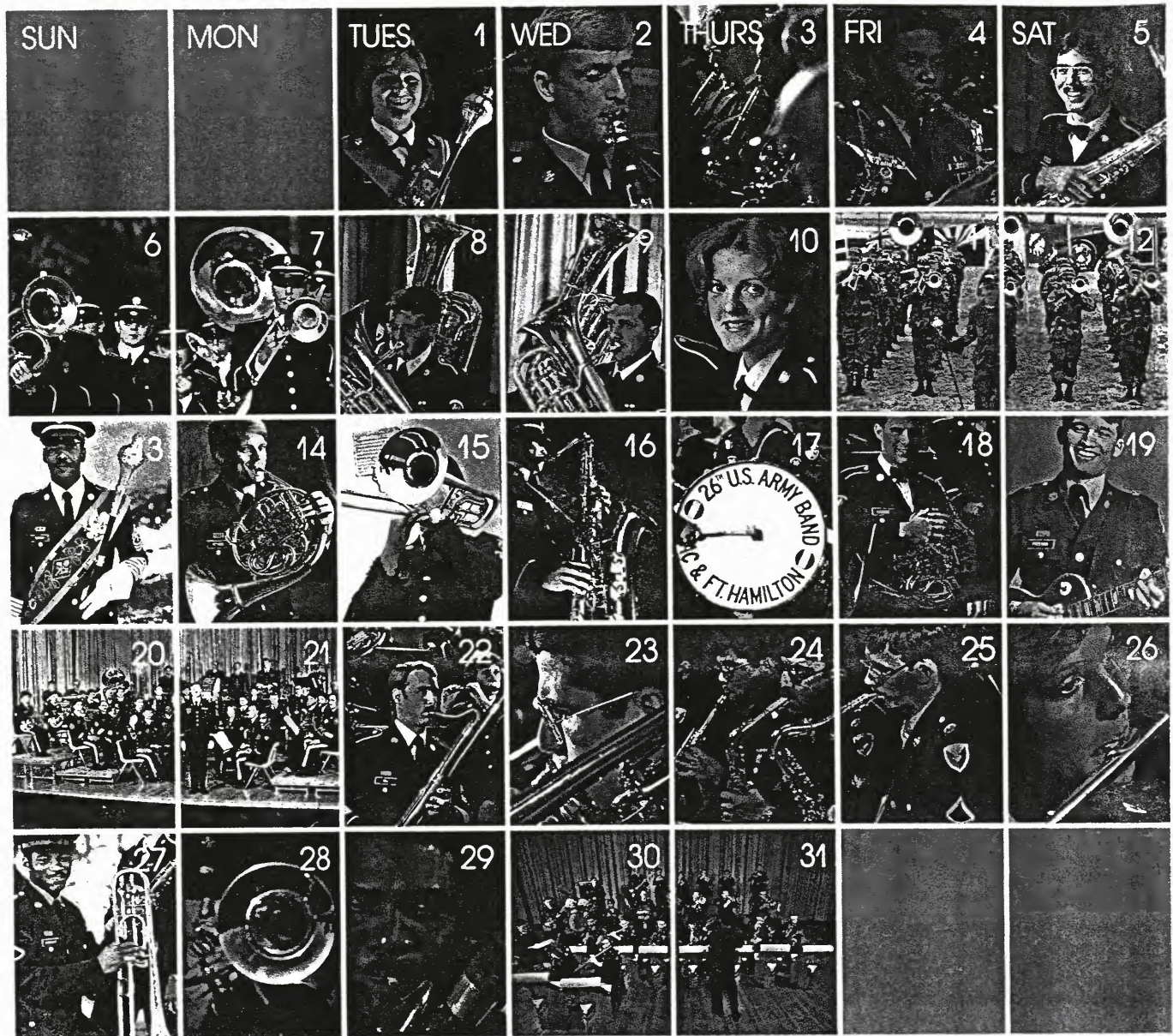

The Clarinet

FALL 1986 VOLUME 14 NUMBER 1



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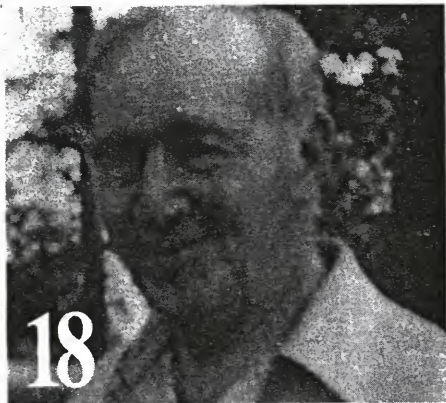
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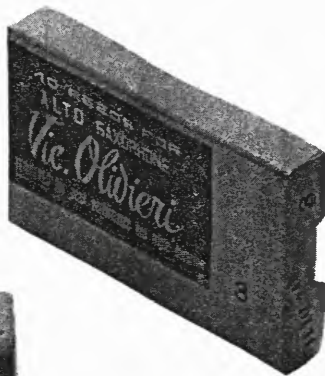
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PIERCE'S POTPOURRI

by Jerry D. Pierce



The memory of the FINE 1986 International Clarinet Society Conference is still fresh in my mind. Bill McColl, Bill Smith and the administrative staff at the University of Washington in Seattle did a fantastic job of hosting our event, and I know it is appreciated by all who were able to attend. Linda and I had never been that far West before, so we were in for many treats. The storybook weather that we enjoyed for the duration of the trip also allowed for a very pleasant vacation.

My quest for the "unusual" or "not-so-well-known" music of our repertoire has certainly mushroomed in the past couple of years. More than a few people have contacted me about several works that I want to share with the readers of *The Clarinet*. Last year at Oberlin, Foster Wygant of Cincinnati, Ohio introduced himself to me and mentioned that he had a set of old études which no longer had the front page. His teacher, Jack Hickey of the Sousa Band, had used these studies. I was very interested in learning what studies these might be, and upon my return to Anderson, I received a set of photocopies of these études. Since the publisher's numbers appeared to be German, I was able to pinpoint these works as being the 22 *Etudes* of I. Müller, published many years ago by C. F. Schmidt. End of story? Well, not quite, because recently, just reading away for my own kicks, I started to play étude no. 2 of the Müller and suddenly realized that I had certainly used and heard that study before in Klosé works. Sure enough, no. 2 of the Müller is exactly the same as no. 2 of the Klosé 30 *Etudes* based on the works of Henry Aumont. Now it wouldn't be unusual for clarinetists to use the same material for a study, but the Müller 22 *Studies* ARE in the Klosé 30 *Studies*, note for note, in the same order. In fact every note of the Müller is contained in the Klosé.

Well now, who was first? Klosé (in my oldest edition published by Leduc and "revised" by Paul Jeanjean) gives credit to Henry Aumont. I have no "frontpiece" on the Schmidt edition of the Müller, but the International Music Company edition "revised" by Eric Simon gives no credit except to Müller. Eric is off to Switzerland this summer, so I imagine that who really wrote the Müller studies is the farthest thing from his thoughts. We'll probably never

know for sure, but it is clear that somebody "borrowed" somebody else's work.

I feel we are much more "informed" about the music we perform now than were past generations. Certainly a respected clarinetist could "edit" a work for a publisher and no one questioned the "new" markings. However, consider the following: Recently Dr. Milan Kostohryz of Czechoslovakia sent me some copies of five "principal" clarinet parts from a library in his country. I have been looking for a copy of the F. T. Blatt *Theme and Variations* once published by Simrock for clarinet and string quartet for some years now. This album of five clarinet parts contained two works by Blatt. Without the frontpiece or the other parts I don't know if this work (titled *Variations*) is for string quartet or orchestra. The other Blatt work (titled *Pot-Pourri*) is for clarinet and orchestra.

One thing that did catch my eye was the copy of the title page of the *Variations* of Louis Spohr which was included in the set. We know the work as *Andante with Variations*, Opus 34 (for string quartet—or piano if you like—and clarinet). This old Peters edition was in the concert key of F. I have a C. F. Schmidt edition of the work (with both piano accompaniment or string quartet) which is in the key of concert E-flat. Well now, the Peters edition says "arranged by J. S. Hermstedt," and the Schmidt edition credits Robert Stark as editor. Since the clarinet keys of F or G are about the same as far as difficulty (on the B-flat instrument) it is unclear as to why Stark chose not to use Hermstedt's choice. What was the key that Spohr used? I can't answer that. Perhaps someone like Pam Weston knows.

As reported in this past issue of *The Clarinet*, the parts to the Richard Walthew *A Short Quintet in Eb* have been located and I was delighted to be able to play the "modern day" premiere at Seattle with my good friend Ron Phillips. After being lost for a half century, it was great to be able to make this work come to life. When I obtained the parts in June I set about (less than one-half hour after the clarinet part was out of the mailing package and on my stand) to find a quartet in Seattle to play this quintet at the Conference.

A call to Bill McColl appeared to quench my hope of finding a quartet at his school to perform on Friday morning, August 1, since school was out. I really thought the work was worth performing though, so I wasn't about to give up so easily. A call to Ronald Phillips produced some hope. He said that it might be possible to get a high school string quartet to play the work. Remembering the dedicatee's request (the late Oscar Street had asked Walthew for a work that could be played and enjoyed by "amateurs"), I thought, "Why not?"

I sent the parts ahead and Ron rehearsed the group. I left things in his hands since, after all, he had just retired from 50 years as principal clarinetist with the Seattle Symphony. How does one repay a friend for all of his work? I decided that we would share performance duties. I played the first movement, and then he played the second and third movements. The work is only about 14 and one-half minutes long

and was well received. It is now in the I.C.S. Library for all to enjoy—and, we hope, never to be lost again.

One of the very exciting spinoffs of all of this is the fact that although the family of Walthew had thought the *Quintet* lost, once it was located, they searched for other clarinet works. This search has produced a heretofore-unknown *Clarinet Concerto* (which, of course, was never published). We have only the piano reduction of the orchestra parts, but perhaps the orchestra parts will turn up. Michael Bryant of London delivered a copy of the *Concerto* to me in person at Seattle along with a manuscript copy of Walthew's *Prelude and Fugue* for two clarinets and bassoon.

Perhaps one of the overlooked sources of "rare" music are the families of composers. In the case of Richard Walthew, both his son and grandson play the clarinet, and I am indebted to both Mike Bryant and John Walthew for all of their help in locating copies of the above mentioned works.

While I was in Seattle I was able to spend some time with Ron Phillips. His years of experience produced some interesting stories (and some interesting music that was duly carted back to Anderson, Indiana as you can well imagine). I noticed that Ron had a set of orchestra parts to the Victor Herbert *L'Encore* which is a well-known flute and clarinet duet (with piano). Ron told me that when Victor Herbert was conductor of the Pittsburgh Symphony, he wrote this work for his first chair flute and clarinet. This was about 1901 or 1902, and, at that time, it was titled *Mike and Paul* (after the players' names). It wasn't until the work was published that the title *L'Encore* was used.

Another fact that I wasn't aware of was that the Michael Bergson *Scene and Air—Luisa di Montfort* was actually arranged by Bergson. Once again Ron possessed the orchestra parts as well, which he was kind enough to loan me.

One drawback to gathering so much information in such a short period of time is that some of it becomes a blur. One clarinetist, on the first evening I was in Seattle, told me about a Fritz Kreisler work titled *Cavatina* which he had found to be quite nice for clarinet. I can't remember the person's name now, and I hope that he will get in contact with me; but I did manage to obtain a copy of the music for violin and piano. (I don't believe that it was ever published by Carl Fischer for clarinet and piano.) Although the work in several places goes pretty high in the clarinet's range (high G's, G#s and an A), it is delightful music and might well be arranged for clarinet and piano.

Bob Listokin, who is professor of clarinet at the North Carolina School of the Arts, brought to my attention the possibility that there might well be a wealth of music for clarinet in the Moravian Archive at Winston-Salem. The Moravian people, when they left Eastern Europe for America to avoid religious persecution, brought much of their culture with them, including their music. Unfortunately, the cataloging doesn't categorize clarinet works, and since the many manuscripts are now very old, most of the music is kept in a vault. Bob was kind enough to send me several works that he had found, but it would certainly take a major effort to find those works for clarinet that are not readily accessible. One would have to spend some time doing the necessary research.

The old *Symphony* magazine is a gold mine of information about events that took place in the 1950s. It was published by James Collis during the same years that he was publishing *The Clarinet* magazine. I was lucky enough to be able to borrow his bound copies to peruse. A cover story on Ralph McLane (principal clarinetist with the Philadelphia Orchestra before his death) caught my eye. On page two of this November 1950 issue it says, "Among the first performances he has given are the Robert Russell Bennett *Concerto*, Henry Bryant's *Concerto*, the Busoni *Concertino* and *Fantaisie* by Vladimir Dukelsky (Vernon Duke)." Most of us know the Busoni, but the other works are completely new to me. Since a fine clarinetist like McLane wouldn't play "junk," I'd really appreciate it if any readers would share with me information on the other three works mentioned.

Judith Kunst of Culemborg, Holland has just sent me much information about the clarinet *concours* at the Antwerp Conservatory in Belgium (where Walter Boeykens teaches). This year there were 10 candidates for the "first prize" and two for the "higher diploma." The "technical" phase of the two-part examination is not open to the public. At this time the student can earn up to 40 points. Students receive the "set" work six weeks before the public performance phase of the examination. This year the work was *De Tunnel* by Robert Groslot. Among the other works to be performed before an audience, the student chooses one, and the jury selects one. Up to 60 points can be earned in this phase of the examination. There are 100 possible points for the entire contest; 80 or above assures a first prize, 70 to 79 is second prize, and so on—but anything lower than first prize is really worth nothing. Judith, who teaches and is also a performer, commented that this year's

standards were quite high, and that all students received 86 points or more. Juan-Enrique Lluna of Spain won his "Higher Diploma with the Greatest Distinction." That is the absolute maximum.

THE 1986 PARIS CONSERVATORY "SOLO DE CONCOURS"

Professor Guy Deplus informs me that the clarinet competition at the Conservatoire National Supérieur de Musique de Paris took place on Friday the 13th of June. Only one competitor took part, Françoise Dartinet, and he was unanimously awarded the first prize by the judges.

Last year's *concours* prompted a change in the ruling since there were five first prizes last year. A student now has to have a minimum of three years of studies to compete. In the past there had been only a two-year requirement. The solos chosen for this year were the Schumann *Fantasiestücke*, Op. 73, the Debussy *Rhapsodie*, and the Graciane Finzi *Paroxysme pour clarinette seule*, published by Billaudot in 1980.

Professor Deplus stated to me that there was no "commissioned" solo for this year's contest since there was only one competitor, but that next year there would be a newly commissioned solo.

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From the PRESIDENT'S DESK

by John Mohler

Dedication of this issue of *The Clarinet* to remembrances of Benny Goodman and his accomplishments is a tribute to one "who, above all else, had tremendous influence in pushing the clarinet world toward discovering whatever is musically possible to do on the instrument, no matter what the musical style" (Henry Duckham, 1986 I.C.S. Annual Meeting minutes). With a multitude of radio broadcasts, recordings and personal appearances delivered with incomparable style and technique, Benny Goodman truly established the popularization of the clarinet throughout a life dedicated to clarinet performance. Thank you, Benny!

* * * * *

It would be virtually impossible to assume the presidency of the International Clarinet Society under a more auspicious setting than that of the Society's recently concluded conference held at the University of Washington campus in Seattle. All of the necessary ingredients (exceptional performing artists, imaginative programming, excellent facilities and absolutely ideal weather) were in combination to make this 1986 conference one of the most successful in the Society's history.

Again, our thanks and appreciation to conference coordinators William McColl and William O. Smith and to the administration and staff of the University of Washington School of Music for their fine work. Special recognition must also be extended to the attending representatives of the music industry who continue to show interest in development of new and/or improved products.

I consider it the highest honor to have been elected the Society's president. Although I was unable to attend the Society's annual meeting because of scheduling difficulties, I could rest assured that Vice President Alan Stanek would most ably assume the responsibilities of the new administration at that time.

Later in the conference week the officers met with society members who had expressed interests in various aspects of the organization's operations, including more effective membership recruitment and projection of the Society's image. A significant and positive input was received and several actions have already



John Mohler

been put in motion. Discussions also ensued on other matters of immediate interest to the society. I anticipate a busy and productive tenure, and I look forward to hearing from you.

New Staff Members Introduced

The Clarinet proudly announces the addition of two new staff members, John C. Scott as the new Editor of Reviews and William Grim as the Record Review Editor.



John C. Scott

JOHN C. SCOTT received his Bachelor of Science degree in music education from Frostburg State College (Maryland) and the Master of Music and Doctor of Musical Arts degree in applied woodwinds from Indiana University. While at Indiana University he studied flute with Harry Houdeshel, oboe with Jerry Sirucek, bassoon with Leonard Sharrow, saxophone with Eugene Rousseau, and clarinet, his principal instrument, with Henry Gulick. He served on the faculty of Susquehanna University

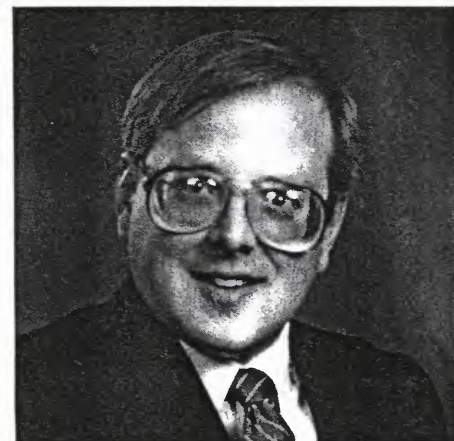
(1971-72) and at Augusta College (Georgia) from 1972-81, where he taught woodwinds, conducted the band, taught courses in humanities, and from 1979 to 1981 served as chairman of the Department of Fine Arts. Mr. Scott joined the faculty at North Texas State University in 1981 teaching clarinet and coaching woodwind chamber music.

He has served as principal clarinetist of the Augusta Symphony Orchestra and the Augusta Opera Orchestra, and has performed throughout the United States. Recently he performed in the New York University Contemporary Music Festival, and at the International Clarinet Congress in London. Each summer he appears as clarinetist and oboist with the Victoria Bach Festival Orchestra (Texas).

His articles appear in *The Clarinet* and *The Journal of the Clarinet and Saxophone Society of Great Britain*.

During July and August of 1985 he performed and taught at the Summer Music Institute at Tunghai Univeristy, Taichung, Taiwan, Republic of China.

Beginning with Volume 14 **WILLIAM GRIM** will become the Record Review Editor.



William Grim

Dr. Grim presently serves as assistant professor of music at Adams State College in Alamosa, Colorado. He earned the Ph.D. in musicology from Kent State University and the M.M. in clarinet performance from The University of Akron. He is presently completing a book on Max Reger for Greenwood Press. He has had articles and reviews published in *The Clarinet*, *NACWPI Journal*, *The Flute Journal*, *The St. Andrews Review*, and *Choice*.

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Mazzeo

Musings

Series II, No. 5

by Rosario Mazzeo



Rosario Mazzeo

four years, there is ample time to cover the necessary broad spectrum of developmental material. Chamber music repertoire is assigned only after I learn what instrumental forces will be available as playing colleagues. Lists vary from year to year. Numbers in parentheses indicate how many students studied that work during that season. My list for 1985/6 included:

STUDIES AND METHODS

- (2) 1. Armato - *Opera Clarinetist*
- 2. Bach (Delécluse) - *15 Etudes* - Leduc
- 3. Balassa - *Collection of Studies* - Jos. Woods, Norton, MA
- (3) 4. Bitsch - *12 Rhythmic Studies* - Leduc
- 5. Blancou - *40 Etudes* (2 vols.) - Leduc
- (1) 6. Bona - *Rhythmic Articulation* - Hoyt
- (4) 7. Bonade - *Orchestral Studies* - Leblanc
- 8. Bordogni - *20 Solo Studies* (2 vols.) - Southern
- (3) 9. Bozza - *11 Etudes sur Modes Karnatiques* - Leduc

- (1) 10. _____ - *12 Etudes* - Leduc
- 11. _____ - *14 Etudes de Mechanisme* - Leduc
- 12. _____ - *Graphismes* - Leduc
- (5) 13. Caillet - *Orch. Passages from French Literature*
- (1) 14. Caravan - *Polychromatic Diversions*
- 15. Delécluse - *20 Easy Etudes* - Leduc
- 16. Dolan - *Contemporary Techniques*
- (1) 17. Drapkin - *Symphonic Repertoire for Bcl* - Roncorp
- (2) 18. Druart - *Evolutions (10 Studies)* - Billaudot
- (1) 19. Dubois - *10 Etudes Transcendantes* - Billaudot
- 20. _____ - *12 Etudes* - Billaudot
- (2) 21. Dufresne & Voisin - *Developing Sight Reading* - Colin
- (5) 22. Gabucci - *60 Divertimenti* - Ricordi
- 23. _____ - *19 Etudes Modernes* - Leduc
- (5) 24. Gates - *Odd Meter Studies*
- 25. Gay - *Method (2nd vol.)* - Billaudot
- 26. _____ - *30 Etudes* - Billaudot
- (1) 27. Giamperi - *6 Fantastic Studies* - Belwin
- 28. Gillet - *Exercises for Scales, Intervals & Staccato* - Leduc
- (1) 29. Hadcock - *Orchestra Studies for Eb Clar.* - Roncorp
- (3) 30. Hamelin - *Scales & Arpeggios* - Leduc
- (4) 31. Hite - *Melodic & Progressive Studies (Vol. 1)* - Southern
- 32. Holstein - *12 Etudes sur Modes Arabes* - Leduc
- (3) 33. Jeanjean - *Etudes Progressive & Melodiques* (3 vols.) - Leduc
- (3) 34. _____ - *18 Etudes* - Alfred
- 35. _____ - *20 Grand Etudes* - Leduc
- (2) 36. _____ - *Vade Mecum* - Alfred
- 37. _____ - *Etudes Modernes* - Leduc
- 38. _____ - *25 Etudes Techniques* - Leduc
- 39. Jettel - *The Accomplished Clarinetist* - Doblinger
- 40. _____ - *Special Studies re Modern Technique* - Broude
- 41. _____ - *School for Clarinet* (3 vols.) - Doblinger
- (6) 42. Kell - *17 Staccato Studies* - Boosey
- (1) 43. _____ - *30 Interpretation Studies* - International
- (7) 44. Kroepsch - *Daily Studies* (Vols. 1 & 2) - Fischer
- 45. Lancelot - *15 Etudes* - Ed. Transatlantiques
- (1) 46. Langenus - *Clarinet Cadenzas* - Fischer
- 47. Leroy - *Exercices Chromatiques* - Billaudot
- (4) 48. Lester - *The Advancing Clarinetist* - Fischer

From time to time I receive inquiries as to the repertoire used in my teaching. Naturally this selection has evolved over the many years, reflecting the many excellent publications which have become available. It has also shown the quality of certain of our old favorites, since a number continue to be used.

My own credo is that each student is a separate challenge, and therefore there is really a need to prescribe for each individual. I do not subscribe to the ritualistic formula of "going through" this book or that book. Only certain of these etudes are needed for each individual. Too, there is often a need for other material to be inserted, either to cope with a particular control lacking at that stage, or for purposes of making for a more regular gradient of controls.

No volume has everything. Therefore, I always use several types of studies in order to cover all the aspects of playing which should be addressed at that level in the individual's work. By doing this, one can more easily control all aspects of playing, keeping each aspect in line with the other. My own concern is with students who are either at the conservatory, university post-graduate, or professional level actively playing in symphony orchestras. Though I will be writing about material for these levels, the principle was equally effective in my earlier years when I had younger pupils. Of course the focus and absorption spans cannot be as wide at that stage.

However advanced the students (even including players who have been members of large orchestras for years) there is inevitably a need to do a considerable amount of "cleaning up." Most pupils lack, to one degree or another, the ability to analyze needs and problems. Therefore, they cannot apply effective solutions. I will deal with this most important aspect later when discussing individual studies.

Normally some six to eight sets of studies, plus a number of solo pieces for clarinet alone or with piano, are assigned to each pupil for each year. And, of course, each list is prescribed for only one individual. Thus, since pupils normally remain with me for three or

- (1) 49. Lurie - *Classics for the Clarinet*
 (1) 50. Musser - *Rhythm of Contemporary Music*
 51. Perier - *Etudes de Genre & Interpretation* (2 vols.) - Leduc
 52. _____ - *30 (or 20) Etudes* - Leduc
 53. _____ - *22 Etudes Modernes* - Leduc
 54. _____ - *331 Daily Exercises* - Leduc
 55. _____ - *Traits Difficile* (2 vols.) - Leduc
 56. _____ - *Recueil de Sonates* - Leduc
 57. Polatschek - *12 Etudes* - Schirmer
 (4) 58. _____ - *Advanced Studies* - Schirmer
 (6) 59. Rose - *26, 32 & 40 Etudes* - Leduc or Fischer
 60. Ruggiero - *6 Difficult Modern Studies* - Leduc
 61. Sarlit - *25 Etudes de Virtuosite* - Leduc
 (3) 62. Sigel - *20th Century Clarinetist* - Belwin
 (1) 63. Simon - *Bach for the Clarinet* - Schirmer
 (11) 64. Starer - *Rhythmic Training* - MCA
 (1) 65. Stevens - *12 Melodic Studies* - Southern (NY)
 (4) 66. Stievenard - *Scales* - E.C. Schirmer
 67. Strauss - *Orchestral Studies*
 68. Temple-Savage - *Difficult Passages* - Boosey & Hawkes
 (1) 69. Uhl - *48 Etudes* (2 vols.) - Schott
 70. Vacellier (Ferling) - *16 Etudes* - Leduc

CLARINET ALONE

71. Anderson - *Sport T. 1968* - J. Albert & Sons
 (1) 72. Antoniu - *3 Likes 1973* - Barenreiter
 (1) 73. Arma - *Petite Suite* - Lemoine
 (3) 74. Babin - *Divertissement Aspenois* - Fischer
 (1) 75. Bach (Langenus) - *Chromatic Fantasy* - Fischer
 (1) 76. Bach (Corroyez) - *Prel., Allemandes & Courant* - Billaudot
 77. Bassett - *Soliloquies* - Presser
 78. Bavicchi - *Sonata #2* - Oxford
 (2) 79. Bentzon - *Theme & Variations* - Hansen
 80. Bennett - *Scena II (1977) and Sonatine (1981)* - Novello
 81. Berio - *Sequenza IX* - U.E. - Milan #15993
 (2) 82. Binet - *Chansonne de Louise* - Durand
 (1) 83. Blake - *Arias (1978)* - Novello
 84. Bornyi - *1983 (with tuning bar)* - Waterloo
 (2) 85. Brandon - *12 Miniatures* - Ricordi LD674
 (2) 86. Braun - *3 Movements* - Israel Music Institute
 87. Buhr - *A2 for Clarinet Solo* - Dorn
 (1) 88. Camilleri - *3 Visions for an Imaginary Dancer* - Novello
 89. Childs - *Sonata* - Presser
 (2) 90. Desportes - *La Naissance d'un Papillon 1977* - Billaudot
 (4) 91. Donizetti - *Study* - Peters
 (3) 92. Doran - *7 Pieces* - Western International Music
 (2) 93. Drew - *St. Dennis Variations* - Presser
 (1) 94. Dubois - *Sonata Breve* - Leduc
 (2) 95. _____ - *Volage* - Billaudot
 (1) 96. Eitler - *Ansiacs* - Mercury
 (3) 97. Feld - *Suite Rhapsodica* - Schirmer
 (1) 98. Finzi - *Paroxysme* - Billaudot
 (2) 99. Gelbrun - *Partita* - Israel Music Institute
 (2) 100. Gyring - *Scherzando* - Henri Elkan
 (2) 101. Hovhanness - *Lament* - Peters
 102. Jacob - *5 Pieces* - Oxford
 (1) 103. Jolivet - *Ascées* - Billaudot
 (2) 104. Kardos - *Solo Sonata* - Gen. Music Pub. Co.
 (1) 105. Karg-Elert - *Sonata, Op. 110* - Gen. Music Pub. Co.
 (1) 106. Krenz - *Musica* - Musica Rara
 (4) 107. Kunz - *Pastoral Fantasy* - Broude
 108. Kupferman - *5 Little Infinities* - Broude
 (2) 109. Laderman - *Serenade* - Rongwen
 110. Laporte - *Reflections* - Chester
 (3) 111. Lemeland - *5 Pieces, or 5 New Pieces* - Billaudot
 (1) 112. Levy - *Soliloquy* - Madame Ernst Levy, Chemin de Joulen, 1110 Morges, Switzerland
 113. Loucher - *Recitatif et Danse* - Billaudot
 (2) 114. Lourie - *The Mime* - Rongwen
 (3) 115. Mayer - *Raga Music* - Lengnick
 116. Mihalovici - *Recitativ* - Lemoine
 117. Miluccio - *Rhapsodie* - Leduc
 (1) 118. Mimaroglu - *Monologue I* - Seesaw
 (6) 119. Osborne - *Rhapsodie* - Peters
 (2) 120. Pauer - *7 Clarinet Monologues* -
 121. Perle - *Sonata #2* - Peters
 (1) 122. Persichetti - *Parable* - Elkan Vogel
 123. Poussier - *Madrigal #1* - Universal
 (1) 124. Ran - *Monologue #1* - Presser
 (1) 125. Riepe - *Studies on Flight* - Southern
 126. Robert - *Dialogues avec soie-meme* - Billaudot
 127. Schuller - *Episodes* - Associated
 (2) 128. Simeonov - *Poème* - Waterloo
 (1) 129. _____ - *3 Bulgarian Dances* - Waterloo
 (1) 130. Sydeman - *Sonata* - Peters
 (2) 131. Tate - *3 Pieces for Clarinet* - Boosey & Hawkes
 (1) 132. Tisé - *Invocation pour Ellora* - Billaudot
 (2) 133. Tomasi - *Sonata Attique* - Leduc
 134. Wellesz - *Suite* - Rongwen
 135. Whittenburg - *3 Pieces* - McGinnis & Marx

CLARINET AND KEYBOARD

- (5) 137. Arma - *Divertimento #6* - Lemoine
 (1) 138. _____ - *Petit Suite* - Lemoine
 (2) 139. Aubert - *Aria & Presto* - Kjos (San Diego)
 (1) 140. Balassa - *Repertoire for Clarinet* - Ed. Musica Budapest
 141. Bavicchi - *Concerto* - Oxford
 142. Ben Haim - *Songs Without Words* - Broude
 (2) 143. Berg - *Four Pieces* - Universal
 144. Binet - *Petit Concert* - Henn
 (1) 145. Birtwistle - *Linoi* - Universal
 (2) 146. Bitsch - *Bagatelle* - Leduc
 (2) 147. Bliss - *Pastorale* - Novello
 (2) 148. Bozza - *Suite* - Leduc
 (1) 149. _____ - *Claribel* - Leduc
 (2) 150. _____ - *Concerto* - Leduc
 (1) 151. Bradbury - *2 Operatic Flourishes* - Chester
 (4) 152. Brahms - *Sonata in f, Op. 120 #1* - Barenreiter
 (4) 153. _____ - *Sonata in Eb, Op. 120 #2* - Barenreiter
 154. Brymer (arr.) - *Clarinet Series, Advanced Bk. #2* - Weinberger
 (1) 155. Burger - *Sources III* - Broude
 (2) 156. Busoni - *Elegie* - Br & H
 (1) 157. _____ - *Concertino* - Br & H
 (2) 158. Cahuzac - *Variations, Sur Un Air Du Pays D'Oc* - Leduc
 (3) 159. Cimarosa - *Concerto in C* - Billaudot
 160. Cooke - *Sonata (1959)* - Novello
 161. Cowell - *Six Casual Developments* - Presser
 162. Cremona - *Concerto* - Salabert
 163. Debussy - *Arabesque* (arr. Jeanjean) - Andrieu Freres
 (3) 164. _____ - *Rhapsodie & Petite Pièce* (in one copy) - Eulenberg
 (1) 165. Della Joio - *Concertante* - Fischer
 (1) 166. Devienne - *First Sonata* - Transatlantiques
 (1) 167. Dimler - *Concerto* - Kunzelmann
 168. Donizetti - *Concertino* - Eulenberg
 169. Doran - *Sonata* - Western International Music
 (3) 170. Dubois - *Coincidences* - Leduc
 (1) 171. _____ - *Epitaph* - Ed. Rideau Rouge
 172. Dukas - *Alla Gitana* - Lemoine
 173. Eybler - *Concerto* - Eulenberg
 (2) 174. Ferguson - *Four Short Pieces* - B & H
 (2) 175. Finzi - *5 Bagatelles* - B & H
 176. _____ - *Concerto* - B & H
 (2) 177. Françaix - *Concerto* - Transatlantiques
 178. Haik-Ventoura - *Adagio* - Billaudot
 (3) 179. Haydn (arr. Simon) - *Concerto* - B & H
 (1) 180. Hindemith - *Concerto* - Schott
 (4) 181. _____ - *Sonata* - Schott
 (1) 182. Hoffmeister - *Concerto* - Schott #11255
 (1) 183. _____ - *Duo* - Schott 6166
 184. Hook - *Concerto* - Meacham
 185. Howells - *Sonata* - B & H
 186. Jacob - *Mini Concerto* - B & H
 (1) 187. Jeanjean - *Arabesques* - Alfred
 188. Jolivet - *Meditation* - International
 (2) 189. Juchelka - *Sonatina* - Artia
 (2) 190. Kauder - *2nd Sonata* - Southern
 191. Krenek - *Suite* - Rongwen
 (2) 192. Krommer - *Concerto in Bb, Op. 86* - Andre
 (1) 193. Kurpinski - *Concerto* - P W Music Edition
 (1) 194. Lefevre - *Sonata in Eb* - Richli (Geneva)
 (1) 195. Lemeland - *Three Score Set, Op. 36* - Billaudot
 (1) 196. Lutoslawski - *Prélude de Danse* - Ars Polona
 197. Manevich - *Concerto* - International
 (3) 198. Martino - *Sonata 1952* - Dantalian, Inc.
 (1) 199. Martinu - *Sonatine* - Leduc
 (1) 200. Mercadante - *Concerto in Eb* - Billaudot
 201. Milhaud - *Sonatine* - Durand
 (1) 202. Moliq - *Concertino* - Barenreiter
 203. Moszumanska - *Miniatures* - Ars Polona
 (3) 204. Moysé - *12 Short Easy Pieces* - MCA

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| (1) 205. Mozart - <i>Concerto</i> -Andre Ed. (if possible!) | (1) 217. Rosetti - <i>Concerto in Eb</i> - Kneusslin | 229. Stamitz - <i>Concerto in Bb</i> (Lancelot) - Billaudot |
| (1) 206. Nielsen - <i>Concerto</i> - Soc. for Pub. of Danish Music | 218. Rossini - <i>Intro., Theme & Var.</i> - Oxford | 230. _____ - <i>Concerto in Bb #3</i> (Drucker) - International |
| 207. Penderecki - <i>Miniatures</i> - Ars Polona | (1) 219. Rössler (Voxman) - <i>Concerto in Eb</i> - Rubank | 231. Stanford - <i>Concerto</i> - Cramer & Co. |
| 208. Perle - <i>Sonata Quasi Fantasia</i> - Presser | (1) 220. Saint-Saëns - <i>Sonata</i> - Durand | 232. Stevens - <i>Concerto</i> - Peer International |
| 209. Pierné - <i>Canzonetta</i> - Leduc | (1) 221. Schubert (Brymer) - <i>Arpeggione Sonata</i> - Weinberger | 233. Sydeman - <i>Duo</i> - Peer International |
| 210. Pokorny - <i>Concerto</i> - Br & H | 222. Schuller - <i>Duo Sonata</i> - Luyben | 234. Szalowski - <i>Sonatina</i> - Sam Fox |
| (2) 211. Poulenc - <i>Sonata</i> - Chester | (1) 223. Schumann (Ferguson) - <i>3 Duos</i> - B & H | 235. Tuthill - <i>Fantasy Sonata</i> - Fischer |
| 212. Purebl - <i>Concerto in A</i> - Musica Rara | (3) 224. _____ - <i>Fantasy Pieces</i> - B & H | 236. Wanhal - <i>Sonata in Bb</i> - International |
| 213. Rabaud - <i>Solo de Concours</i> - International | (2) 225. _____ - <i>Romances</i> (arr. Ettlinger) - Stainer & Bell | (1) 237. _____ - <i>Sonata in Eb</i> - Schott |
| (4) 214. Rameau (Ettlinger) - <i>Suite</i> - B & H | 226. Solomon - <i>Sonnets</i> - Southern | (2) 238. Weber - <i>Concertino, 1st & 2nd Concerti, Duo, Variations</i> |
| 215. Reger - <i>Albumblatt & Tarantella</i> - International | (3) 227. Spohr - <i>Concerti #1, 2, 3 & 4</i> - Br & H | (2) 239. Wyner - <i>Cadenza</i> (pia or hpschd) - AMP |
| 216. Rimsky-Korsakov - <i>Concerto</i> - International | (1) 228. _____ - <i>Var. on a Theme of Danzi</i> - Br & H | |

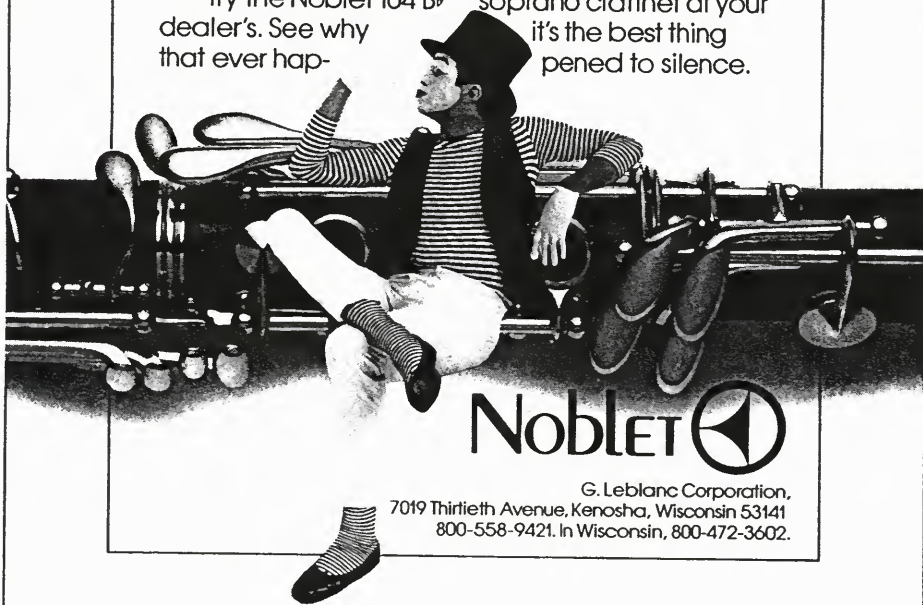
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In a subsequent MUSINGS, I will write about some of the lesser known studies and will give some example(s) of groupings for each individual pupil. Also, I will explain my own special ways of dealing with #6, 8, 21, 36, 44, 64 and 66.

Our almost daily summer fogs are here, and it has become deliciously cool. The Pacific Ocean has disappeared, so we delight in viewing our beautiful cypress and pine trees in their wonderful new vague and mysterious settings. They are even more dramatic at night when viewed while I am mostly immersed in the hot tub just outside my desk area.

TIME (noun)

indefinite unlimited duration
time consuming - using up much or too much time, e.g. reeds and mouthpieces; *time out* - suspension of play i.e. no reed, no mouthpiece
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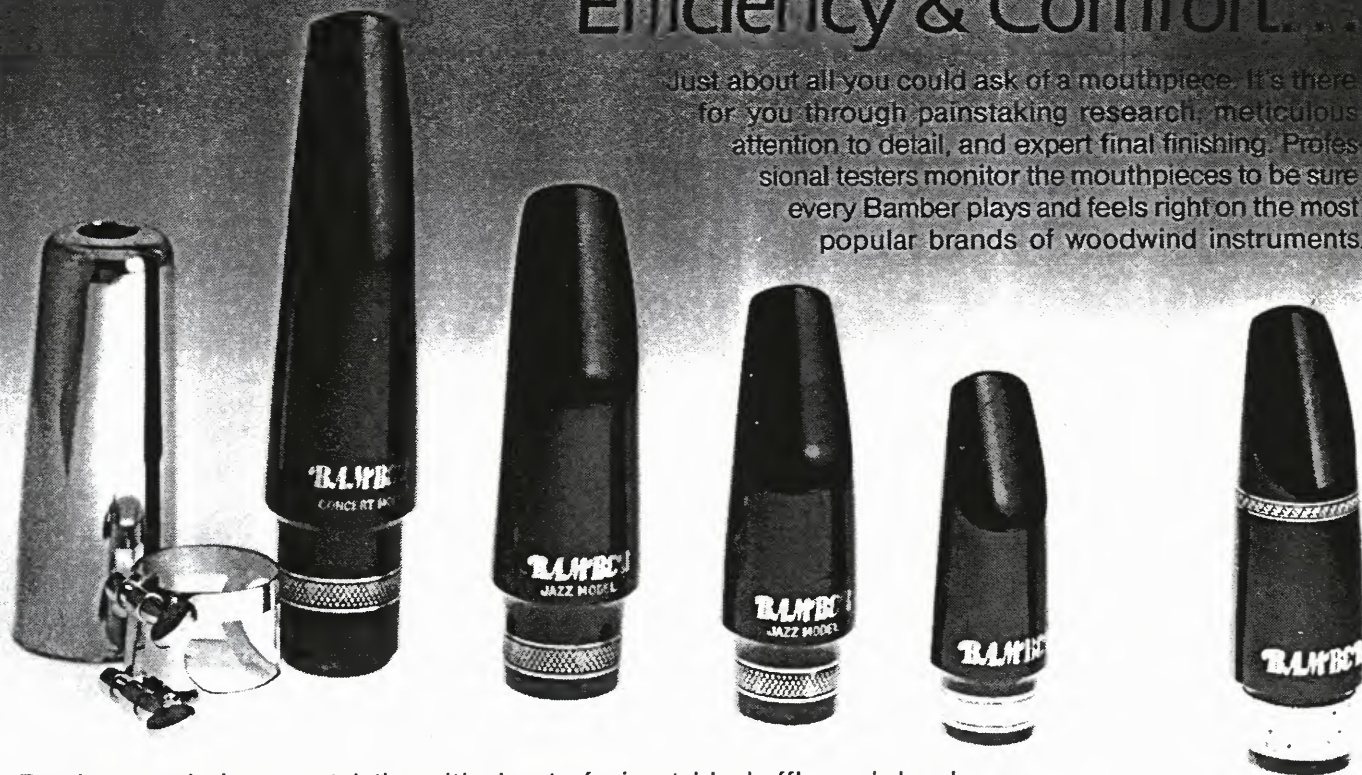
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Clarinalysis

by Lee Gibson



THE LEBLANC LX SOPRANO CLARINETS

Since the firm's beginning, the clarinets of G. Leblanc have maintained a reputation for innovative mechanical design and outstanding durability. These are virtues in which Leblanc still excels.

At times it may have seemed to clarinetists in the U.S.A. that Leblanc was slow to react to changing preferences in the instrument's acoustical design. Upon occasion one has harbored the thought that Leblanc's designers might not be listening to us very much, or that perhaps the voices of the leading jazz clarinetists who have continued to prefer larger-bored clarinets by Leblanc have been most influential at Kenosha.

Be that as it may, Leblanc-Kenosha has apparently believed that it is frequently desirable to rebores the interiors of clarinets after they have been brought to this country and their dimensions have stabilized in our generally warmer and drier climate. This writer recently measured several Leblanc LX soprano Bb clarinets, which have been advertised as having a bore of 14.6 mm., at an actual bore of about 14.73 mm. at their smallest (above the center joint). The LX A that I measured was actually sized at 14.6 mm., and, as it happened, the latter instrument impressed me as an extraordinarily fine one.

Relevant theory of clarinet design has to include the principle that an instrument which was properly designed as to tone hole location, sizing, and fraising with a bore of 14.6 mm. throughout the middle third of its tube ought to be extensively re-proportioned to be as good an instrument at 14.73 mm. In fact, the mid-range twelfths will definitely be smaller with the larger bore. Is it possible that this practice has not always been favorable to the concerned instruments?

One may find that the LX as it arrives from France is truly Leblanc's best ever.

THE MAZZEO SYSTEM BOEHM CLARINET

A number of years ago during Rosario Mazzeo's tenure as personnel manager and bass clarinetist of the Boston Symphony Orchestra he and I thoroughly checked the tuning and response of his Selmer Series 9* Mazzeo-system Bb clarinet. Entirely aside from the virtues of the Mazzeo third-line Bb (which was flawlessly tuned and quite clear, yet properly resistive), this instrument as a whole possessed a remarkably even, well-tempered scale which obviated the usual need for the Ab-Eb key in third-register tones. The articulated third-line B-C# mechanism, which I have never found upon other Boehm clarinets, was also a revelation. A later addition to Mazzeo's personal clarinets, I understand, has been the

Schmidt-Wurlitzer Boehm added vent for the middle-finger B-F#-D#, which should be available as an option upon every fine clarinet.

One hears that the Mazzeo models are no longer available from Selmer. However, among this distinguished teacher's students and former students are numerous active and enthusiastic supporters of the Mazzeo system. They have told me that Charles Bay is among those whom one might consult for a Mazzeo conversion.

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- To organize or encourage the organization of workshops, lectures and seminars which are open to the public.
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Quintessence

The Wind Quintet Informant No. 1

by Bruce Creditor, Wind Quintet Editor

Welcome to the initial column in *The Clarinet* devoted solely to matters of interest to wind quintet players. Since we all know that this particular ensemble consists of five disparate instruments (the *only* common aspect being the use of wind!) and each of these instruments has its own particular society and attendant journals, it seems that topics pertaining to this vital medium often fall “in the cracks,” and get only brief attention in music and record reviews.

As Don Stewart of the Boehm Quintet put it (in *Chamber Music Magazine*, Winter 1984), the wind quintet is a “vicious, delicious circle”; and I sense a need for those of us involved in wind quintets to have a place to come together and air our views—agreements and differences—on such topics as repertoire, programming, rehearsing, touring, recordings, seating, etc.

Such a sharing of information will no doubt enable us to make more efficient use of the time we spend in our quintet settings, to stimulate new ideas and thoughts, and also to solidify the position that this ensemble should rightfully have in the chamber music world (in addition to the “popular” string quartets and brass quintets).

Surely we have no scarcity of fine wind quintets: just in the U.S. alone, the path-setting New York Wind Quintet and the established Boehms, Dorians, Clarions, Soni Ventorum, etc. and in the past decade three Naumburg Award-winners: Aulos, Emmanuel and Aspen, with many others in professional, university and orchestra settings.

Indeed one immediate goal of this column is to compile a listing (as complete as possible) of current performing wind quintet ensembles. In addition, many articles *have* been written in various journals—some of which we might consider for reprint here. But if the clarinetists (who often turn out to be the quintet administrators), as well as their quintet colleagues, can channel ideas to this column, we can provide a focal point short of a discrete journal for wind quintets.

One important aspect of repertoire and programming is that of premieres and

commissions. It is exciting to note two such recent works by prominent American composers: William Schuman’s *Dances*, a divertimento for wind quintet and percussion by the Chamber Music Society of Lincoln Center on October 31 and George Rochberg’s *To the Dark Wood* for wind quintet by the Canberra (Australia) Woodwind Soloists on October 3. Well publicized was this year’s Pulitzer Prize in Music awarded to George Perle for his *Wind Quintet IV*—the first such award for a wind quintet. The following is Mr. Perle’s commentary on the work, as well as a review of a performance given at the Tanglewood Music Center this summer:

Wind Quintet IV was commissioned by the Dorian Wind Quintet and received its first performance at Merkin Hall in New York City on October 2, 1985. The first movement commences with a short and rhythmically striking thematic idea that is immediately subjected to a lively contrapuntal treatment. The title *Invention* was suggested by Bach, of course, but the movement departs from the Bach model in its continual change of texture and in the frequent interpolation of purely chordal progressions.

The second movement, *Scherzo*, recalls its classical forerunners not only in character and style but also in form, in that the repeated statements of the “scherzo” proper are separated by slower and softer “trio” sections. The third movement, *Pastorale*, was, except for its first four bars, composed, as it happens, in an appropriate setting—a studio in the gardens of the Villa Serbelloni in Bellagio on Lake Como, Italy. The *Finale* returns to the initial four-note figure of the first movement, but develops this at more length, and (except for an extended reminiscence of the first movement near the end) in a different formal and harmonic context.

—George Perle

... a growing public has come to find in Perle one of our contemporary masters—one who has found a profound

and personal solution to the dilemmas facing music since Schoenberg and his school by studying with unrivaled precision just what the masters of the second Viennese school did. Few wind quintets of the last 50 years can have been composed less in ignorance of the Schoenberg *Quintet*.

The astonishing thing about the *Wind Quintet IV*, then, is that it doesn’t sound like Schoenberg at all. And, like all of Perle’s recent music, it isn’t autumnal; instead, it is bursting with vigor of argument, youthful energies and sentiments given a certainty of expression to which few youths could aspire. The sound of the wind quintet configuration is brisk and neo-classical by nature, and Perle’s music is hardly free of highly-wrought “procedure”; Perle makes it all sound hot.

—Richard Dyer in the Boston Globe

George Perle’s *Wind Quintet IV* is published by Galaxy Press and has been recorded by the Dorian Quintet for future release.

Finally: a call/request/plea for suggestions and contributions to this column. I invite all wind quintet performers and enthusiasts to participate and share in this necessary and worthwhile endeavor. Please return the form on the inside dust cover and materials for consideration to: Bruce Creditor, Wind Quintet Editor, *The Clarinet*, 17 Leonard Road, Sharon, MA 02067.

ABOUT THE WRITER...

Bruce Creditor is clarinetist of the Emmanuel Wind Quintet, 1981 Naumburg Award Winner. He studied at the New England Conservatory with Peter Hadcock of the Boston Symphony and has performed with such organizations as the Boston Symphony, Boston Pops, Boston Philharmonic, New Hampshire Symphony, Emmanuel Chamber Orchestra, Boston Musica Viva, Alea III, the New England

Ragtime Ensemble and others. He has given Boston premieres of solo works by Olly Wilson, Joan Tower, William Doppman, Theodore Antoniou, Gunther Schuller and John Harbison. For six years he was general manager of Margun/GunMar Music, Inc. and assistant to Gunther Schuller. He is currently assistant to the personnel manager of the Boston Symphony.

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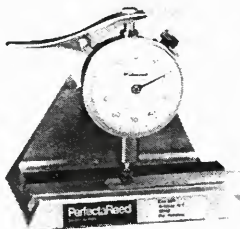
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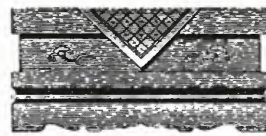
Allow me first to introduce myself briefly. I was born in 1936 in Osaka, the second biggest city in Japan. In 1950 I started the clarinet in a small school band quite by chance. Since it was shortly after the end of World War II, Japan was a poor country in every field. The musical environment surrounding me was no exception. My first clarinet was a secondhand Albert system made of hard rubber, and I had to teach myself by a doubtful method book. Four years later I entered a university in Tokyo to study law. It had a fairly good student orchestra where I got increasingly interested in playing the clarinet and was captured by its charm. Unfortunately in 1958 I had to give up playing because of illness. After a long interruption I took it up once again to play in an amateur orchestra, and my interest in the clarinet was rekindled. I was very surprised to find then that the general situation had been improved. Today good instruments, records and musical literature are easily available. Famous foreign players come to Japan every year, and there are good teachers who have studied abroad.

In 1978 the New York Philharmonic came to Japan under the baton of Eric Leinsdorf. I went to see Stanley Drucker to get his autographs on my favorite records of his. I learned about the I.C.S. from him, and, upon his recommendation, I joined it soon afterwards. Since then I've been aware that news from Japan has not been covered enough, though it has become a country of some interest, I believe, for people concerned with the clarinet. That's why I'd like to report about the clarinetistry of Japan, though I know very well that I'm an ordinary amateur and my information source is very much limited. At any rate, I'm going to do my best to report as accurately and objectively as I can. It would be my utmost joy if my reports could bring about a better understanding of Japan and evoke more interest in it among the readers of this magazine.

Today I'd like to write about Eiji Kitamura, who recently attended the I.C.S. Conference in Seattle and reportedly was a big success. I met him before he left for Seattle and after he returned home. This article is based upon these



by *Tsuneya Hirai*



talks with him and an old interview which I made in December, 1974.

I heard him play first back in 1954 when he was known only among jazz connoisseurs as a promising young clarinetist. I got to know him in person in 1960, and since then I've kept in touch with him from time to time, always paying attention to what he was doing. So I'm very happy and proud to learn that he was received enthusiastically by the I.C.S. members.



Eiji and me May 1 this year in Osaka.

Eiji Kitamura was born April 8, 1929 in Tokyo. His father was the chief engineer of early NHK (Japan Broadcasting Corporation). Though his brothers and relatives play important roles in various social fields today, there are no relatives in the music business

except Eiji. He studied the piano in his childhood, but it didn't seem to be an intensive lesson. Somehow there were three Benny Goodman SP's in his home, and he liked them very much. He entered Keio University (famous private university in Tokyo, but with no music faculty), and he joined a student jazz band as a pianist. In Japan just after the war, everything was under the overwhelming influence of America, and jazz strongly caught the heart of the young. Here a strange thing happened. The clarinetist in the band didn't like it, and Eiji didn't like the piano so they agreed to exchange their roles. Eiji found the clarinet suited him, but he frankly confesses today that he was very surprised how different his sound was from BG's mellow tone.

However, he didn't have his own instrument. He managed to save money for it by walking a long way to the university instead of riding a bus. In the meantime, he practiced the fingerings on a piece of bamboo with ink-marked tone holes and keys. When he bought an instrument of his own about a year later, he recalls, this practice helped him very much. He bought his first instrument at a second-hand shop, not at a music store. The bell was made in France, the lower joint in America, and so on. It was, so to speak, a hybrid instrument. He started the clarinet at the age of 19 which may be regarded as too late generally; moreover, he studied it all by himself. These facts are almost incredible when one considers the virtuosity he has achieved today.

He says that impetus to choose the clarinet was, of course, Benny Goodman, and he adds that maybe more than half of those who are playing it now must have started after hearing BG. He was recognized quickly among jazz fans, and he formed his first group, "Cats Herd," around 1954. Naturally he played à la Goodman at first, but when he first heard Buddy DeFranco in *Double Date* and *No Figs* by the 1950 Metronome All Stars, he says, he was hypnotized by Buddy at once. Even today he says that he was most influenced by Buddy for the latter's powerful tone, swinging feeling, and advanced harmonic sense. He studied Lee Konitz at one time and even George Russell's difficult theory at another. But after such broad

range study, he was confident that copying others' style had no meaning. What was most important in music was to have his own style with which he could express himself faithfully. In other words, music must flow from inside naturally and joyfully. This seems to me the very core of Eiji's musical credo.

In 1960 Eiji became the poll winner in the clarinet category of *Swing Journal* magazine's Readers Poll. From 1960 through 1984 he kept the position of No. 1 clarinetist in the poll. From 1985 through 1986 he was nominated as the poll winner in the miscellaneous instrument category. (The clarinet category was abolished in 1985.) In total he has been No. 1 clarinetist for the past 27 consecutive years. Beside the poll he was awarded numerous prizes in various fields. He used to lead his own full-time group, but today he is mostly featured as a soloist in concerts. In short, he has established his reputation firmly in Japan.

In 1957 Benny Goodman came to Japan with his orchestra, and Eiji played with BG in an American-Japanese jam session. I remember that Jack Teagarden praised Eiji to the skies when he came with Max Kaminsky and Jerry Fuller in 1959. Thus he became recognized among American players. Around 1966 Trummy Young, then residing in Hawaii, eagerly invited Eiji to join his group. However, Eiji had just concluded a long-term contract



August this year in a hotel room in Osaka, Eiji relaxes after his stage appearance.



Eiji with his Sextet — clarinet, vibes, guitar, piano, bass and drums. This was taken in 1960 in Tokyo by me. The vibraphone player was Ichiro Masuda, who is today the poll winner.

with a TV station as a regular member in a TV show which made him widely known even to ordinary housewives.

In 1970 an important encounter occurred. Teddy Wilson, who came to Japan for the first time, cut an album with Eiji. It was *Teddy Meets Eiji* recorded October 10, 1970 in Tokyo (Trio Record RSP-9015). This album is a good example of mutual sympathy between two superb artists. Teddy immediately liked Eiji, and their long-lasting relationship started. Another important encounter occurred when Carl Jefferson of Concord Jazz Inc. came with the Concord Jazz All Stars including Scott Hamilton.

Carl Jefferson, who had known Eiji's talent in the Monterey Jazz Festival (Eiji was invited to Monterey from 1977 for three consecutive years), made an album of All Stars with Eiji added. *Dear Friends* recorded November 24 and 25, 1979 in Tokyo, was Eiji's first album on the Concord label. Carl Jefferson made several albums of Eiji afterwards, such as *Swing Age*, *Seven Stars*, and so on. These Concord albums are available in the U.S. and do much to make Eiji known there.

Concerning the I.C.S. conference in Seattle, he says that he was very happy to be able to participate because, not only was he warmly received, he learned a lot from other participants. He was especially impressed by the fact that in the U.S. jazz musicians are highly esteemed as artists and exist in an intimate atmosphere of mutual respect and

interest between jazz and classical players. On the contrary, according to my own impression, there exists mutual indifference and misunderstanding between the two in Japan.

He couldn't attend all the concerts, but out of those he attended, he says, he liked John Denman's, Professor Guy Deplus', and especially the Mozart Gala by Mitchell Lurie and Guy Deplus. He stressed that he understood how Mozart should be played—naturally and joyfully. About the Jazz Gala he quite enjoyed it. The rhythm section was excellent. He was very happy that his jazz caught the heart of the audience and that he could play with such superb clarinetists, including his perennial idol Buddy DeFranco. He wanted me to convey his heartfelt gratitude to all the people concerned with the conference.

At the age of 57, Eiji is in very good health and very young at heart. He says passionately that he'll be able to play better jazz in the years to come. His set-up is the Yamaha CS model, Vandoren B40 (mouthpiece), Vandoren No. 3 (reed), and the ligature is his own make. To improve technical proficiency, he now studies with Yuji Murai, adjunct professor at Tokyo National University of Fine Arts and Music, who studied with Jost Michaels at Detmold, West Germany. So, dear readers, please pay attention to Eiji's future achievements.

(We welcome Mr. Hirai to The Clarinet and look forward to his regular reports on the Japanese clarinet scene—Ed.)

In Memory of Benny Goodman



That fine pianist, Dick Wellstood, once said that there was no such thing as a corporate entity called jazz, only vice presidents, presidents, and chairmen of the boards. Certainly Benny Goodman was a chief executive officer of highest rank, and he presided during one of this country's most exciting periods in music. What he gave the American public at large was an orchestra of precision and swinging polish. He was instrumental in achieving mixed bands of white and black. All this is well known to many, but what many of us in the small band making up the clarinet fraternity share is the knowledge that Benny Goodman was a major force in opening up new paths for clarinet playing. For he forever changed our concepts of tonality, nuance, agility and freedom. His thrust pushed back the limits of what was possible and laid the groundwork for so much of what we admire in many of today's outstanding soloists.

Here are some tributes from some of his contemporaries and admirers.

—Henry Duckham

BENNY GOODMAN, THE STUDENT

Benny studied classical music with me in the years 1940 and 1941. I was recommended to him by John Hammond, then the head of the popular department of Columbia Records, to whom I in turn had a recommendation from Mr. Paley, the company's president. Only two years earlier I had arrived in the United States from my native Vienna.

How much can I say? I found a modest, amiable man—a clarinetist with superb basic training. His teacher in his native Chicago was a German taskmaster. (Benny started on the Albert system.) He had an unbelievably strong, yet flexible, lip and a wonderfully fluid technique. He had already established the jazz style that is now history. He was the first one to have a racially integrated band. He was a perfectionist in selecting his players, as well as in his recordings, as improvised as they may have sounded. To the end he was grateful and generous to his large family whose members had

pitched together their financial means (and they were certainly small) to make his clarinet study possible.

During the time I was teaching him, Benny showed great love for the classics of the clarinet (Mozart, Weber, Brahms, Debussy). Perhaps his respect was a little too great, meaning that he did not give his complete inner self to the work. He played like a master pupil. But what can you expect? You cannot be the creator of a new classic style in jazz; you cannot be a master in the so-called serious classics. In the course of time he lost this inhibition and became a master in his own right, as far as I can judge from recordings. He became a 200 percent clarinetist.

Benny had an uncanny retentive memory. I never had to tell him anything twice, be it how to play a certain phrase, what kind of staccato to use under certain circumstances, etc.

He was very sensitive regarding the questions of fascism and Nazism. Don't forget that Hitler had been in power for seven years in 1940. When I suggested to Benny that he ask Hindemith to write a clarinet concerto for him, he refused to do so for the mere fact that Hindemith was German, although he had emigrated and was Jewish. Later, after knowing more about Hindemith, Benny changed his mind. In the meantime, I brought Benny and Milhaud together, who did the job instead.

The last time I talked to Benny was about three months before his death. He had given a concert the night before in New Haven. I asked him, "Did you play well?" I also asked him whether he would like to join my 80th birthday party next year. He didn't commit himself. His last words to me were "Keep pushing."

Benny was found dead on his bed in the same apartment where I taught him 45 years ago. He kept on working to the very end. A nice way to go. His passing left me saddened with some beautiful memories.

—Eric Simon

Without Benny, I doubt whether my life would have been infused with an excitement about music and a love for the clarinet. Along with this came the idea that jazz and classical music can be played fully by the same person. Benny did it all.

—Eddie Daniels

I was first attracted to "jazz" clarinet when I heard Johnny Mince with the Tommy Dorsey Orchestra. Then shortly after that I heard Benny Goodman and that changed my music career plans for good.

I then spent the next year or two copying all I could from Benny's records. My brother Lenny and I would go the Earle Theatre in Philadelphia

and stay through as many shows as possible listening and watching that great B. G. band and his exciting playing.

Although later in my musical life I came to understand and appreciate Artie Shaw, I felt and do now that he was ahead of his time. His "linear" approach and Charlie Parker's "bop" articulation and harmonic sense later became my major influences.

However, if it weren't for Benny, I wouldn't be playing jazz clarinet. His *Clarinet A La King* and *Benny Rides Again* are among the best of jazz clarinet solos ever. His contributions to the music world are, of course, obvious.

—Buddy DeFranco

clarinet can get to the front of any adult line anywhere in the world, but you have to be short.

If you were not in line by 6 in the morning, you would never get in for the 9 a.m. movie which was, in turn, followed by the first of five or six daily live shows alternating with the movie. They were invariably big band spectacles which started around 10:30. The reason why I was at the Paramount that particular day was because Benny Goodman was playing there *IN PERSON* and I wanted to see and hear him live!

For a fee, I would hold someone's place in line to allow them a break for coffee. My mother did not believe in people under 16 drinking coffee so I really cleaned up. (Where do mothers



SOME REMINISCENCES OF BENNY GOODMAN by Daniel N. Leeson

World War II was being fought. I think I was 12 years old. It's hard to remember. At 5 a.m. I took the 30-minute bus ride from Paterson, New Jersey to New York City, walked from the bus terminal to the Paramount Theatre, an enormous, art-deco monstrosity, and got in line at 6 a.m. to buy my tickets when the box office opened two hours later. The police did not permit the ticket line to start forming earlier than that. Barriers were erected that caused us to hug the walls instead of blocking the sidewalk. The line went down 44th Street from Broadway, bent around the corner at 8th Avenue and continued uptown for a million miles. I was in the front of the line. An aggressive, short kid who plays

ever come up with such arbitrary, capricious, and bizarre rules?) I don't remember if it was summertime, or if I was playing hookey, or if it was inter-session vacation, or what. It's all a haze. But I remember Benny Goodman. Oh boy, do I remember Benny Goodman!

Most of the attendees tried to get aisle seats between rows 5 and 20. Not me. I wanted the 7th seat left of center in row 1. (I had been to the Paramount Theatre before and knew the ropes.) While row 1 was a terrible place from which to see either the live show or the movie,

it was, paradoxically, perfect for what I had in mind.

The live show at the Paramount always began with the raising of the orchestra pit, the musicians in place and playing during their ascent into the audience's view. I had come to look into that pit as the artists set up—out of sight of everyone else in the audience except those in row 1—before the live show began. And the 7th seat left of center was the seat nearest to the pit entrance door that all the players used. For those 15 minutes I could look at Benny Goodman all by myself. I did not have to share him or the band with anyone. It was during those 15 minutes that I was alive. The rest of the time was just waiting.

The film portion of the show consisted of a "Movietone News," "Selected Short Subjects," and then some turkey of a film where either Robert Taylor saved the world from the Nazi horde or John Wayne prevented an assault on American womanhood from the yellow peril. I forget. Besides, it was almost impossible to see the screen from the first row of the Paramount. The angle of perspective was too steep. (The scene of Benny Goodman's Paramount Theatre success as seen in one of Hollywood's worst biographical movies, *The*

Benny Goodman Story, shows the Paramount as a rather small theatre with great lines of sight from all rows. Don't believe it. The Dallas Cowboys could have played the Minnesota Vikings in that theatre.)

As everyone else looked at the enemies of America being destroyed in the movie's final scenes, my magic time began. I would lean forward, look over the rail and there, just a few feet below me, was Gene Krupa, perhaps, or Teddy Wilson or Peggy Lee. Then, a few minutes before showtime, Benny Goodman would come in with his Selmer clarinet tucked under his arm, just like that, as casual as could be. And he just carried it under his arm like a salami. I imitated him for years by carrying my clarinet that way.

When everyone was in place and the movie over, the lights went up and the pit began its slow ascent. To the tune of *Let's Dance* the stage and its players rose until the full glare of the spotlights were on them. But before that happened I was at eye level with Benny for an instant. Then, suddenly, he looked at me. He actually LOOKED AT ME!!! And the instant passed. The stage continued its upward rise and the show began. And while I could not see the show, I could hear it all quite clearly. I could

hear Benny and Gene Krupa do their drum/clarinet duet in *Sing! Sing! Sing!* I could hear Benny, Teddy Wilson, Lionel Hampton and Gene Krupa do *Moonglow* as a quartet.

Benny talked a little and, on occasion, he even sang. It wasn't a vocal solo or anything like that. He had a terrible voice. It was a tune where the whole band sang and Benny sang, too, but he was closer to the mike than anyone else so I heard him better. Peggy Lee sang, in a voice dripping with sexual innuendo, final syllables clipped, hands on hips, "You had plenty money, 1922. You let other women make a fool of you."

Benny punctuated her singing with ornaments that were cleverly conceived, brilliantly supportive of her artistry, and extraordinarily well executed. (If only my ornaments in the Mozart *Quintet* were half as imaginative.) And I sat and listened, thinking of the instant that Benny had looked at me, while waiting for the show to get over so the orchestra would begin its descent.

Then, maybe he would look at me again. Maybe he would even talk to me and say, "Hi, kid. Enjoy the show?" Maybe he would ask me if I played the clarinet and I could tell him that I did play, though not as fast as he. And I would tell him about my metal clarinet and how I tried to play licks just like he did, but it didn't come out the same way as when he would do it. And maybe he would tell me the secret of how to make it come out right. And maybe...

But when the show was over and the pit began its descent, Benny was off to the side talking to Teddy Wilson and did not see me staring at him with eyes like laser beams. That didn't matter too much because I stayed there the entire day, for every show. But he never looked at me again.

Benny Goodman died yesterday (dated from the writing of this reminiscence) and with him goes this magic moment of my childhood. Years later I met and played with him. He was soloist with an orchestra of which I was a member and we chatted briefly. I was still in awe of him.

Today I have become somewhat jaded. A four-hour stint playing basset horn in Strauss' *Frau Ohne Schatten* is enough to make the performance of music something less than a joyous experience. It tires you. It jades you. I have a nice family, a big house, a bunch of clarinets, five cars, I play a lot of Mahler, Mozart, Beethoven, Brahms, Stravinsky and Strauss. I have a well-constructed portfolio and a very sweet life. But no other life experience has ever matched that magic instant when I was a child and Benny Goodman looked at me as the stage rose in the Paramount Theatre in New York City.

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THOUGHTS AND MEMORIES OF BENNY GOODMAN by *Louis Kaufman*

Over many years I have observed that the “jazz” or “popular” musicians have greatly enlarged the technical and tonal possibilities of the instruments they play. They have exerted an influence on the European trained woodwind and horn players in America’s great symphony orchestras in Boston, New York, Cleveland, Philadelphia, etc., and this development has spread to some of the best European orchestras.

Benny Goodman was an outstanding contributor to the “breaking of the barriers” between “jazz” or “swing” music and the classic world of orchestral and chamber music performance. His beautiful tone on his chosen instrument, the clarinet, his impeccable intonation, fine musicianship and compelling rhythmic vitality made him an outstanding popular performer in both fields and won for him the highest respect and affection of his colleagues.

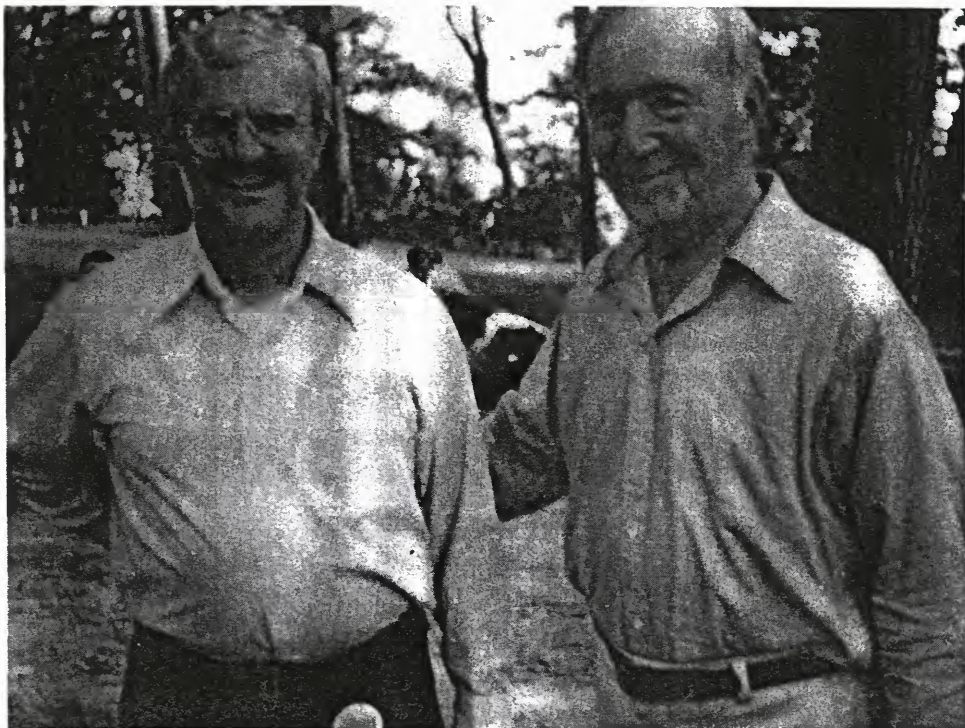
In January 1944, I had the pleasure, as first violin, of rehearsing and recording with Benny Goodman two movements of the Mozart *Clarinet Quintet in A Major* for a 20th Century-Fox film entitled *Sweet and Low*. Our colleagues were John Pennington (former first violin of the London String Quartet) as second violin, Paul Robyn (violinist of the Jacques Gordon and Hollywood String Quartets) as viola, and Kurt Reher (first solo cellist of the Los Angeles Philharmonic) as cello. Mr. Goodman showed meticulous regard for every slight detail of performance. He was very amiable and pleasant with our “Quartet.” There was no doubt of his high quality of musicianship, his fine intonation, charming sound and his intuition in ensemble playing. All these qualities made our rehearsals and recording sessions both satisfying and memorable.

He kept these remarkable gifts to the end of his long career. There was complete justification for Benny Goodman becoming universally known and admired. His fame is firmly assured in the musical history of our epoch.

TO CLARINETISTS EVERYWHERE

Since I was a teenager, the name Benny Goodman was always spoken with the utmost of respect. Wherever the King of Swing held court, one did not have to be a clarinetist to realize the fantastic talent this man had.

His ability to choose the finest musicians for his band, the great, great arrangements that they were privileged to play and even more than all



Ralph Strouf and Benny Goodman, Interlochen, 1976

of these, Benny had a sound that has never been duplicated in all these years. What a sensational talent!

How fortunate I am that I was able to hear him in person. He was a great inspiration for me and somewhat responsible for formulating some of my musical tastes. I, for one, will miss him.

Benny, wherever you are, “Let’s Dance.” One, two, three, four.

With the utmost of respect for a superb musician, who will be recorded in history as one of the all-time greats, I am,

Most sincerely,
—Herbert S. Blayman

TWO SESSIONS WITH BENNY GOODMAN by *Ralph Strouf*

Time: Wednesday, July 28, 1976, 7:00 a.m.

Place: Stone Student Center
National Music Camp
Interlochen, Michigan

Ralph Strouf: “Mr. Goodman, I’m on the clarinet faculty here and I’d like to introduce myself to you since you’ve been responsible for my whole life.”

Mr. Goodman: “How’s that possible with an old clarinet man like you!”

This is how I met Mr. Goodman 10 years ago when we spent about three hours playing duets, discussing clarinet, finding reeds.

When he discovered that my wife and two children were also clarinetists, he asked if he might join us for breakfast. Since he was just recovering from the flu and needed to select some reeds, he asked if I had some duets and if I would share my studio with him.

At about 9:00 a.m. Mr. Goodman arrived with his horn and three boxes of Vandorens—1½ to 2’s! It was difficult to refrain from expressing some kind of astonishment since I was acutely aware of his great upper register. (1½ to 2’s!) How did he do it? As casually as I could I asked him, “Mr. Goodman (I could not say Benny to this great man), what qualities do you look for in a reed?”

Mr. Goodman said, “I don’t like a lot of resistance and it’s got to squeak a little.” He proceeded to chirp a little on one of the reeds he seemed to like. His ligature was the old screw type, and the screws were turned to the side at a 45-degree angle to avoid the chin.

Ralph: “Mr. Goodman, have you ever seen the inverted ligatures?”

Mr. Goodman: “Yeah, but this one works pretty good.”

Ralph: “Mr. Goodman, what kind of a mouthpiece do you play on?”

Mr. Goodman: “Well, I think this says Hawthorne. I picked it up in England and it’s a fine mouthpiece. I have a better one at home someplace but I can’t seem to find it.” (My only recollection of the name Hawthorne was on a

sled or a bike that was purchased from a Montgomery Ward mail order catalog.)

At that particular time I was playing on a Selmer, Series 10G with a 4 or 5 Vandoren, and I had great difficulty in staying under Mr. Goodman's sound which was very light. He played a little of the Weber *Concertino*, and I remarked that he was using a nice vibrato. Mr. Goodman: "Oh, did I use vibrato?" He played the passage again with a straight tone. When he missed a few accidentals, I began to feel more comfortable.

I asked him if he ever considered attending one of the Clarinet Congress meetings, but I think that they conflicted with some fishing

plans he had made in either Iceland or New Zealand.

The most serious part of our conversation that morning was in regard to the performance of *his type of music*. Why didn't the classically trained clarinetist perform more of his music on recitals? After all, he'd performed a lot of classical music. I attempted to explain the difficulty in learning to improvise and the problem of the length of the pieces being only 32 bars long in the books he'd published.

Mr. Goodman said, "Well, why don't you find a good piano man and make them into medleys?" I promised him at that time that if he'd write down his improvisations that I'd try

to play them and that I'd like to program some of his music. Since then the Goodman Clinic has been presented at the I.C.S. meeting in Denver, the National Keith Stein Memorial Clinic in Ohio, and again in a very shortened version at the 1986 I.C.S. meeting in Seattle.

The response to Mr. Goodman's performance at Interlochen in 1976 was tumultuous. Four thousand listeners applauded long and loud from 8 to 10 p.m. During that afternoon, Mrs. Jacobi (wife of the president of the National Music Camp) invited me to attend a reception at their home after the concert since I was an old friend of Mr. Goodman's! I was quite flattered by her assumption.

After this first meeting with Benny Goodman, I was determined to program some of his music on my next recital. At that time the only sources available to me were his *Rhythm Hits*; the *Jazz Greats*; and an old collection entitled, *Swing Classics*. In spite of my stilted performance, the audience response was excellent.

On July 12, 1979, Mr. Goodman came back to perform again at Interlochen, and I wanted to thank him for the autographed picture he'd mailed to me after that first concert. It hangs in my studio with this message, "To Ralph Strouf, A pleasure knowing you, With admiration and best wishes—Benny."

On that second meeting, my wife suggested that I leave a note in his box in case he wanted to spend some time together. At about 10:00 a.m. I received a message that Mr. Goodman would like me to call his room. We spent from 11:00 a.m. to about 5:30 p.m. My wife took a picture of the two of us that day, which I greatly treasure.

In trying to recall our second meeting I remember distinctly Mr. Goodman's interest in my performing his music. He was delighted (or amused) when I played a few things for him. It was difficult for me to tell at that time, but I'm certain that he was appreciative.

It is difficult to paint an accurate picture of the dichotomy of the provincial teacher of clarinet pedagogy spending many hours with a man who was not concerned with the "science" of clarinet. When we discussed teaching, he said, "I don't think I could do that sort of thing." Mr. Goodman played reeds "out-of-the-box." If they didn't work, he threw them away. Those two summers each of my students had a reed that Mr. Goodman had played on.

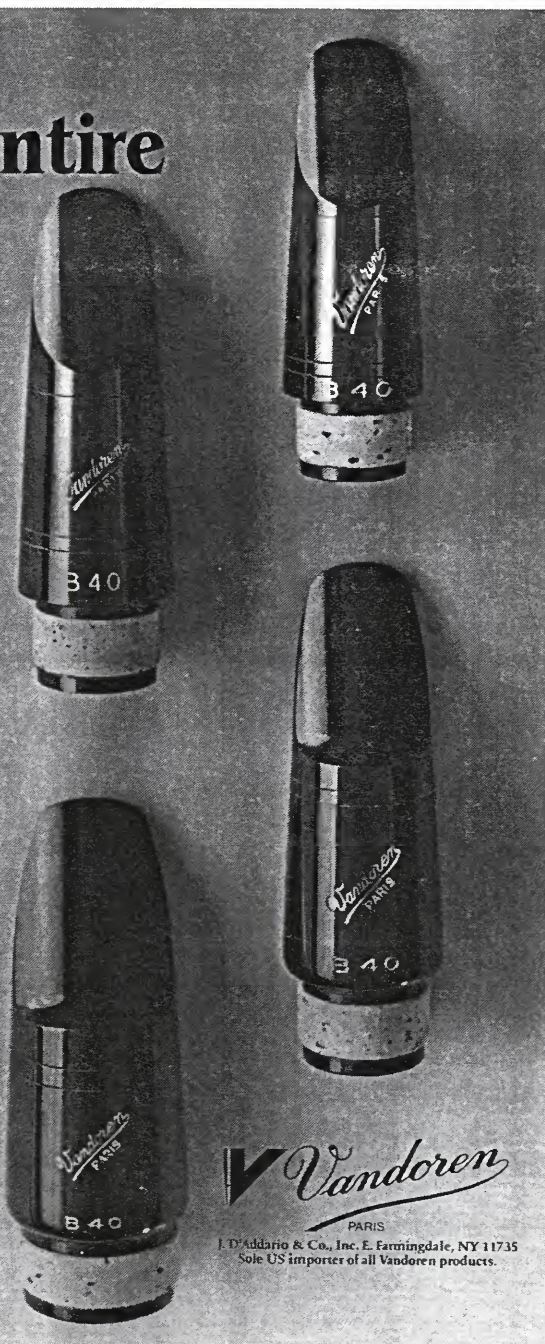
Maybe those two meetings were the greatest clarinet lessons I've ever had. Since performing *his music*, I've learned to relax and I spend more time playing music and less time fussing around. He would be amused to think that he had given me a great clarinet lesson.

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After the performance in 1979, Mr. Goodman took George Townsend, Sidney Forrest and me to the local pub where he picked up the tab with his American Express card. I was astonished that the waitress didn't recognize the name or face of Benny Goodman!

Blues - 32 bars. This is one of the few slow medleys available.

are a few 32-bar pieces, most of these famous classics have been extended.

BENNY GOODMAN REPERTOIRE AND PERFORMANCE SUGGESTIONS

The following is a partial list of available Goodman repertoire and hints what Mr. Goodman suggested in programming for the clarinet:

Jazz Greats—Benny Goodman with piano accompaniment.

Publisher—Charles Hanson. This includes sixteen, 32-bar solos that probably should be performed as medleys by arranging them in related tempos and related keys. A fine jazz pianist could enhance the piano accompaniment, which is very sparse, and play a 32-bar chorus between a medley of two selections and modulate into the second clarinet selection, if necessary.

Example: *Tin Roof* - 36 bars - piano solo - (suggest *St. Louis Blues*) and *Basin Street*

Benny Goodman Rhythm Hits, clarinet and piano.

Publisher—Robbin Music Corporation. This book includes ten 32-bar "record-lifts" that have been edited by Murray Feldman. These can also be performed as medleys and I choose to mix these tunes with selections from other sources. This book includes four of my favorites: *Don't Be That Way*; *Whispering*; *Wang, Wang Blues*; *Sing, Sing, Sing*. A fine rhythm section greatly enhances the performance.

The old out-of-print *Swing Classics* by Benny Goodman has been republished and expanded by Regent Music Corp. in a new form called: *Benny Goodman: Composer, Artist*.

Several of these selections are 64 bars in length and by inserting one 32-bar instrumental solo they can be performed as complete solos. These piano accompaniments are much more imaginative and could be performed as they are written. This seems to be the most practical and best source available for the performer who does not have a jazz pianist available. Although there

In my opinion the very best source of Mr. Goodman's music available today is the collection of "record lifts" by Stan Ayeroff called *Jazz Masters—Benny Goodman*.

Published by Consolidated Music Publisher, it includes 30 choruses that Mr. Goodman has recorded, and it gives the dates, the side men and the places where these improvisations were performed. There is no piano part, so it's necessary to procure a fine jazz pianist who knows the correct changes. I'd also highly recommend that you use a rhythm section. Only an excellent player could perform the three choruses of *After You've Gone* that are published in this book at the tempo indicated in the score. These three choruses performed back-to-back will bring down the house. The most sophisticated clarinetist will be required to spend many hours of preparation in order to perform this music accurately.

Although this is not all of Mr. Goodman's music that is available, it is representative of some of his favorite works. Mr. Goodman and your audience would be very pleased if you would perform a short "Tribute to Benny Goodman" at the end of your next recital.

K MEYER KUPFERMAN



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CLARINET & PIANO

- Sound Objects #4* (1978)
- Four on a Row* (1965)

CLARINET & FLUTE

- Four Constellations* (1970)
- Four Charades* (1959)

CLARINET & PICCOLO

- Short Shrift* (1970)

CLARINET & BASSOON

- Duo Divertimento* (1947)

CLARINET & CELLO

- The Good Friends Duo* (1972)

Air Phantoms (1981)

CLARINET & GUITAR

- Premeditation* (1975)

CLARINET & SOPRANO

- Muckenschwarm* (1982)

Three Blake Songs (1971)

CLARINET & TAPE

- Soundspells #6* (1982)

TWO CLARINETS

- Four Double Features* (1970)

CLARINET & OBOE

- Infinities 32* (1981)

CLARINET & VIOLIN

- The Garden of My Father's House* (1972)
- Three For Two* (1970)

SONGS

- The Conceptual Wheel* (1968) (Sop., Clar. & Pno.) cycle of 3
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- Image II* (1985) (Clar. and Viola)
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- Quintet* (1986) (Clar. and Strings)
- A Little Licorice Concerto* (1986) (Clar. and Clar. ensemble)
- The Magician* (1986) (Clar. and Piano)
- O KKKKANON PPPHODER!* (1986) (Clar. ensemble)

The Clarinet Music of Elliott Schwartz



by William E. Grim

The distinguished American composer Elliott Schwartz (b. 1936) has produced one of the largest and most significant bodies of works for clarinet of the second half of the 20th century. An engaging eclecticism permeates his compositions which is reflective, no doubt, of the diversity of his mentors (Otto Luening and Paul Creston to name just two) and his wide-ranging scholarly interests.¹ Traditional compositional techniques are blended with electronic music, indeterminacy and theatrical formats to produce works of great originality and accessibility to audiences.

Although many of Schwartz's compositions utilize electronic techniques (particularly instruments and pre-recorded tape) they are far removed from the sterility and inexpressiveness that characterizes much electronic music, especially the works of the "Columbia-Princeton axis" composers. For Schwartz, electronic music adds a new dimension to the dynamism of live performance. It is this living art that is so crucial as the composer explains in his essay, "Electronic Music and Live Performance":

There have been many misconceptions about electronic music over the years. Some feel that it "all sounds alike," that it somehow represents "composing by machine," "that it is dehumanized," and so on. One particular fear — widespread among traditionally oriented musicians — is that electronic music will eventually make live human performance obsolete, that our clarinets and violins and pianos will gather dust in future instrument "museums" while all music-making becomes the province of the computer program, tape recorder, synthesizer, and loudspeaker system.

In fact, nothing could be further from the truth. To be sure, electronic studios, loudspeakers, and the like have become important parts of the musical scene and they are obviously here to stay. But they certainly haven't supplanted the live performer's role in the music-making process. There has probably been more performance — *live, human performance* — of new chamber music, orchestral music, choral, and band music during the

1960s and 1970s than ever before. A good case could be made for the argument that electronic techniques have actually stimulated interest in a whole new kind of "chamber music" that combines taped sounds with live instrumental ones.²

Several other important and closely related elements in Schwartz's music are the dramatic possibilities inherent in live performance and the utilization of the architectural area in which a performance will occur as a factor in the formal design of a musical composition. Both of these elements are readily demonstrated in Schwartz's most famous composition, *Elevator Music* (1967), in which the audience rides on an elevator that proceeds randomly between the floors of a 12-story building, each story having a different ensemble outside its elevator door performing different music.

The architecture of the building is unmistakably the chief element of the form of the composition and accounts for the theatrical nature of the work, namely the juxtaposition and blending of disparate ensembles. These same techniques are employed in the composer's

Illustration 1. *Four Studies for Two Clarinets*, Movement 3, m. 27.

The illustration shows two staves of musical notation. The top staff is in treble clef and contains a sequence of notes with dynamic markings: *p*, *mf*, *mp*, *p*, *mp*. Above the staff, performance instructions include "at least 3 seconds" and "tempo" with arrows indicating a progression from "slowly" to "gradually" to "increase" to "tempo" to "rapidly". The bottom staff is in bass clef and contains notes with dynamic markings: *fp*, *pp*, *p*, *f*. Above the bottom staff, there is a bracketed section with the instruction "anywhere within brackets" and a "cut off" instruction with "PP anywhere" below it.

clarinet music where the clarinetist may be called upon to gesture in specific ways or to engage the audience in conversation. Schwartz is one of the few composers of the 20th century to realize the value of architectural spaces (there were, after all, valid architectural reasons for the sonata da camera — sonata da chiesa dichotomy) and also the usefulness of instruments not only as performing media but as dramatic props.

In Schwartz's first clarinet composition, *Four Studies for Two Clarinets* (1964), many of the techniques that will become standard in his later works are already in evidence. Although rigid structural formats like sonata form are eschewed in favor of compositional designs that allow for freer expression of pure sonorities, rhythmic and/or melodic motives recur periodically giving aurally recognizable forms to the work's four movements. One device that appears consistently in Schwartz's music is indeterminacy of both pitch and duration (especially in the context of rhythmically uncoordinated lines). This is most clearly seen in movement 3 (Illustration 1).

Soliloquies (1965) for clarinet, flute, violin and piano was commissioned for performance by the Aeolian Chamber Players. The work provides ample solo opportunities for all four instruments and on the surface resembles somewhat the *Quatuor pour la fin du temps* of Olivier Messiaen. The clarinetist is required to double on bass clarinet and there is more than ample time provided for instrument switches. One important feature of the composition is the tension resulting from the juxtaposition of synchronized and non-synchronized rhythms. As the composer states in the performance instructions, "Disregard other instruments playing parts marked free — 'fit' your part to that carrying the pulse, by working against that pulse." One such example occurs at rehearsal letter M (Illustration 2).

Interruptions (1965) for woodwind quintet and tape was commissioned by Barney Childs. It is a four-movement work that utilizes a variety of compositional techniques ranging from non-synchronized ensembles to a delayed tape loop. A great deal of rhythmic tension is produced by the juxtaposition of various subdivisions of the beat (Illustration 3).

The performers, therefore, are faced not only with the inherent problems of the rhythmically free sections but are also challenged by sections in which complete rhythmic coordination is essential.

Divertimento (1965) for clarinet, horn and piano is undoubtedly the most traditional of Schwartz's many works for clarinet. Clarinetists will find the second movement "Dirge" to be

Illustration 2. *Soliloquies*, rehearsal letter M.

rewarding and challenging given several very wide melodic leaps to the altissimo register. The third movement "Dance" is a duet for clarinet and horn and requires particular attention to intonation especially as both instruments approach the upper range of their tessituras.

The *Trio* (1965) for clarinet, flute and cello is a finely crafted composition which exploits the idiomatic features of each instrument. The clarinet part remains mostly in the middle and lower registers; in fact, in only one phrase does the clarinet proceed above high C. For this reason the *Trio* is an excellent work to introduce 20th-century performing techniques to talented young clarinetists. Technical demands are not excessive for the other instruments with the possible exception of the extended tremolos and double- and triple-stops in the cello.

A completely different approach to composition is taken by Schwartz in *Aria No. 1* (1972) for clarinet and piano. Here we encounter the full manifestation of an idea that was in the germinal stage in the works already examined above, namely, the conceptual change from time as existing relative to the constraints of metrical impulse to that more approximating the progression of biological time. In other words, musical time is no longer conceived as units of metrical time whose duration is subject to the vagaries of tempo, but as specific durational

Illustration 3. *Interruptions*, Movement 2, m 76.

Note: FOR NEXT 45 SEC., i.e. UNTIL 7:30, "PLAY" AT THE KEYBOARD AS THOUGH YOU WERE A VIRTUOSO PIANIST! BUT 90% OF IT IN PANTOMIME -- AFFECTED GESTURES, etc. etc. OCCASSIONALLY MAKE SOUNDS -- reach in to pluck strings, or high tone clusters *fff*

THIS SYSTEM = 45 sec.

6:50

BUZZ

PIANO SOUNDS UNTIL 7:32

quantities of clock time. Phrases and periods are composed of time quantities rather than measures. This device is characteristic of practically all of Schwartz's music of the past 15 years.

Very similar in form to *Aria No. 1* is *Dialogue No. 2* (1972) for clarinet and tape. Although many compositions employing tape are banal and uninspired, Schwartz has found a way to make the tape a part of the actual performance process by having the tape prepared by the clarinetist. In essence, the tape becomes a fixture of the romantic aesthetic of self-expression and the performer has only to adhere to the following guidelines of the composer:

Prior to performance, you [the clarinetist] must prepare a tape of clarinet sounds, altered in any way you see fit (changing speeds, reversed direction, splicing/editing, multiple track, sound-on-sound, echoes, etc.). *Limit your "source" sounds to the following:*

1. squeals (highest register) into piano with damper pedal engaged.
2. key claps and pops all over the instrument.
3. a sustained pitch fluttersong (low), then sustained trill (high).
4. sustained tremolo (minor 3rd) in low register.
5. rapid passagework, lowest octave, legato.
6. rapid two-note figures (minor 3rds), all over instrument.
7. sharp staccato single notes, lowest and highest octaves only.
8. any other unorthodox sound (doublestop, bending tone, etc.).³

The use of theatrical effects is greatly in evidence in Schwartz's next work, *Extended Clarinet* (1974) for clarinet (optional doubling on bass clarinet) and tape, lights and grand piano, composed for Allen Blustine. In one section the clarinetist is called upon to act as though he is performing on the piano while the

tape is playing both natural and electronically altered sounds of an actual piano performance as well as other musical sounds (Illustration 4).

The actual theatrical staging of a composition becomes a matter of increasing importance to Schwartz in his latest works, as will be seen below.

Chamber Concerto II (1977) for clarinet and 9 players, composed for Paul Zonn, Edwin London and the University of Illinois Contemporary Chamber Ensemble, is indicative of Schwartz's most recent compositional style. Several characteristics predominate: the first is the use of extremely rapid grace notes that are placed at a fairly wide melodic interval from their principal notes; the second is the use of indeterminacy in both the solo and ensemble parts. The most obvious example of this is the cadenza which occurs approximately at the midpoint of the *Concerto* (Illustration 5).

In *Souvenir* (1978) for clarinet and piano, composed for Jerome Bunke, Schwartz concentrates primarily on exploiting the various sonorities capable of being produced by the two instruments. One very effective sonority is effected by having the clarinetist play into the piano while the sustaining pedal is engaged. Indeterminacy still plays a vital role in this composition, even extending to a macrocosmic level as the actual performance order of the pages of the score is left up to the discretion of the performers. Additionally, wit is an important element in all of Schwartz's music and *Souvenir* is certainly no exception. A parody of sorts of sonata form is produced by having a thematic recapitulation of the work's first page occur in its final page, but with the thematic events in reverse order.

Cleveland Doubles (1981), a concerto for clarinet, alto saxophone and band, composed

Illustration 5. *Chamber Concerto II*, p. 10.

SOLO CLAR

3-5 sec.

Accel

7-8 sec.

mp

5-6 sec.

CUT OFF AT [SD] pg. 11

OTHER PLAYERS: ALWAYS *ppp*. EACH INSTRUMENT PLAYS THE FIGURE GIVEN BELOW, IN NUMBERED SEQUENCE (i.e. ① must wait until ② has entered), BUT UNSYNCHRONIZED WITH OTHER PLAYERS, OR WITH CLAR. SOLO.

NOTE → FLUTE ①, T.BONE ② & PIANO ③ HAVE ALREADY ENTERED, ON PREC. PAGE! THIS PAGE BEGINS WITH ④

AFTER ENTERING, REPEAT YOUR FIGURE (when you think appropriate) 1-3 TIMES. ALWAYS *ppp* & SILENCES, of your choice of duration / placement, BETWEEN REPEATS.

① FL

② T.BONE (MUTED)

③ PIANO

MUTED

PED. DOWN for the duration of this page

for Cleveland State University and the 1981 Cleveland Museum of Art AKI Festival, is a highly eclectic and challenging work. The title of the composition is due to the fact that the solo clarinet must double on bass clarinet while the solo alto saxophonist doubles on soprano saxophone. One interesting sonority is produced by having the performers whisper various syllables (Illustration 6).

This same device is used extensively by the composer, most notably in his *Sibling Suite* for two flutes.

Schwartz's latest clarinet work, *Reading Session* (1983) for clarinet, piano and narration (2 performers), composed for Barney Childs and Phil Rehfeldt, further exploits the combining of instrumental and spoken sounds. The work is a set of variations whose musical theme is allied with John Cage's famous line, "I have nothing to say and I am saying it and that is poetry." Each variation is then allied with a different permutation of the Cage line. In addition, each performer must choose two reading selections which may be in different languages. These are to be read at various points in the composition in two styles of reading: rapid reading and a slow, conversational style.

ENDNOTES

¹Schwartz's books include *The Symphonies of Ralph Vaughan Williams* (Amherst, Mass., 1964), *Contemporary Composers on Contemporary Music* (New York, 1967), *Electronic Music: A Listener's Guide* (New York, 1973) and *Music: Ways of Listening* (New York, 1982).

²Elliott Schwartz, "Electronic Music and Live Performance" in *Breaking the Sound Barrier: A*

Critical Anthology of the New Music, edited by Gregory Battcock (New York: E.P. Dutton, 1981), pp. 331-332.

³Elliott Schwartz, *Dialogue No. 2* for clarinet and tape, "Instructions to the Clarinetist" (New York: Carl Fischer, 1972).

THE CLARINET MUSIC OF ELLIOTT SCHWARTZ

Titles and Publishers

- 1964 — *Four Studies for Two Clarinets*; General Music.
- 1965 — *Soliloquies* for clarinet, flute, violin & piano; Bowdoin College Music Press.
- 1965 — *Interruptions* for woodwind quintet & tape; Carl Fischer Facsimile Edition.
- 1965 — *Divertimento* for clarinet, horn & piano; General Music.
- 1965 — *Trio* for clarinet, flute & cello; General Music.
- 1970 — *Options II* for clarinet, percussion & tape; Media Press.
- 1972 — *Aria No. 1* for clarinet & piano; Carl Fischer Facsimile Edition.
- 1972 — *Dialogue No. 2* for clarinet & self-prepared tape; Carl Fischer Facsimile Edition.
- 1974 — *Extended Clarinet* for clarinet, tape, lights, grand piano; Margun Music.
- 1977 — *Chamber Concerto II* for clarinet & 9 players; Margun Music.
- 1978 — *Souvenir* for clarinet & piano; Margun Music.
- 1981 — *Cleveland Doubles*, concerto for clarinet, alto saxophone & band; American Composers Alliance.
- 1983 — *Reading Session* for clarinet, piano & narration (2 performers); American Composers Alliance.

ADDRESSES OF PUBLISHERS

- American Composers Alliance, 170 W. 74th St., New York, NY 10023
- Bowdoin College Music Press, Bowdoin College, Brunswick, ME 04011
- Carl Fischer, Inc., 62 Cooper Square, New York, NY 10003
- General Music, distributed by Boston Music Company, 116 Boylston St., Boston, MA 02116
- Margun Music, Inc., 167 Dudley Rd., Newton Centre, MA 02159
- Media Press, P.O. Box 895, Champaign, IL 61820

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ABOUT THE WRITER . . .

William Grim is assistant professor of music at Adams State College in Alamosa, Colorado. He is a clarinetist and musicologist with wide-ranging interests. Grim received the M.M. in clarinet performance from The University of Akron and the Ph.D. in musicology from Kent State University. His major areas of interest include the performance of 20th-century clarinet music and musicological research into the music of the 18th and 19th centuries. The author of numerous articles, essays and reviews, Grim is currently writing a biography of Max Reger for Greenwood Press.

FINE TUNING THE SELMER MODEL 33 BASS CLARINET (LOW C)

PART I

by Clark Fobes

Anyone who has owned, performed, auditioned or otherwise lived intimately with a bass clarinet is all too well aware of this instrument's foibles. But for those of us who are true dedicatees, soaring over the orchestra in rich baritone or whispering a solo in dramatic *sotto voce* is our sublime reward. To master the problems of the bass clarinet and to reach a level of *artistry* requires devotion to musical excellence and to stretching the boundaries of technical limitations. An integral part of this effort is the refinement of one's instrument to its highest potential. It is to this ideal and the uncompromising artist that I address this article.

I have singled out the Selmer 33 bass clarinet for discussion because I have performed on my own for 10 years and have a bias of knowledge, and I see them in my shop and at auditions at a ratio of about three to one over any other bass clarinet. It is my assumption that these instruments are in wide use, and an article about the "33" will be of use to a majority of players. I have further limited this discussion to model 33 bass clarinets manufactured prior to the newest version (ca. Jan. 1985). For the most part this article will also apply to the Selmer model 32 bass clarinet (low Eb).

I have already discussed the specifics of pitch adjustment in a previous article, "Tuning the Clarinet: Technique and Procedure," *The Clarinet*, Vol. 13 No. 2. I urge the reader to review this material as a necessary adjunct to the section on pitch problems covered here.

GENERAL MECHANICAL ADJUSTMENTS

As a point of departure for fine tuning it is necessary that the instrument be in superb mechanical condition. Among several of the problems that occur with all bass clarinets, Selmers are plagued with excess "play" in keys supported between posts. These are not fitted properly at the factory and over several years can develop lateral motion of up to 1/16th of an inch or more. This play must be removed from all keys to reduce noise and insure instantaneous response. This procedure also guarantees that

the pads seat in the same position each time they close.

In conjunction with a precisely fitted and adjusted mechanism, the tone response and intonation will be greatly enhanced by pads that afford an exceptional seal. I have done a good deal of experimenting in this area, especially regarding the upper joint. Up to this time I have been very successful with leather pads impregnated with a silicone sealer. Recently, Pete Valentino asked me to try some of his synthetic pads.¹ (See ads in *The Clarinet*).

At this writing I have had limited experience with these pads, but I am very pleased with present results and the potential they offer. I feel they are better than any conventional clarinet pad available. They are ideally suited for throat tone pads as they are absolutely impervious to moisture and the seal is excellent! A firm black pad for the bottom joint plateau keys is not yet available, but Mr. Valentino hopes they will be on the market within the year. I use white kid pads for the thumb pad, D¹/A² pad and the plateau keys of the bottom joint and a firm tan leather pad for the balance of large keys.² (Cork pads on the vent keys).

A good test for a tight upper joint is to place your right palm firmly over the lower end, finger C and draw on the upper end. Now remove all fingers of the left hand except the index covering the small vent hole. If the pads are sealing well, the plateau keys should remain closed for three to 10 seconds.

Once these basic requirements are fulfilled, the fine adjustments given here can be truly appreciated. The following is a list of modifications that are subject to individual taste and should be adapted to personal needs. However, the pad heights have been set for maximum mechanical fluency and a minimum of sonoric attenuation. Also note that these parameters directly influence the pitch curve given later. Pad heights are in thousandths of an inch and indicate the highest pad surface to tone hole seat. (Not all pads listed.)

PAD HEIGHTS

Pad names indicate hole that *emits* respective tone.³

Bb Vent	.120
Throat A	.140
Thumb F#	.180
Left Hand	F ¹ /C ³ .160, E ¹ /B ² .160, D ¹ /A ² .180
Right Hand	C ¹ /G ² .180, Bb/F ² .180, A/E ² .300
Bell Keys	G/D ² .160, G#/D# ² .300, F/C ² .200, E/B ¹ .210

ADDITIONAL CORKS

C# ¹ /G# ² —	install a larger cork under the lever to act as a positive stop and to regulate pad height.
Low Eb —	adding a cork on top of this key will place it closer to the little finger and create a different texture for easy location in fast passages.
Thumb	adding a cork on top of this
Register Key —	key allows easier access without changing register mechanism adjustments.
Cork Block —	glued to body next to F# ¹ trill key will keep this pad from sliding off its seat.

RIGHT HAND THUMB KEYS

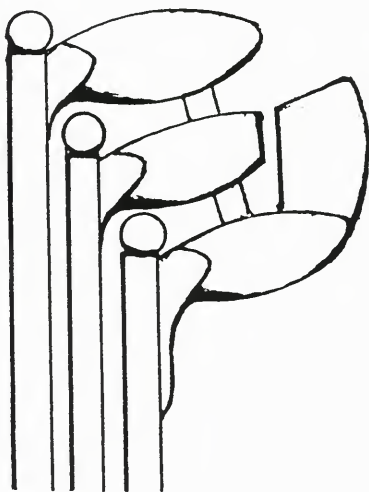
The solution to facile movement in this area has yet to be adequately addressed by any manufacturer—even in new models. However, the existing three-key system of the model 33 prior to 1985 can be simply altered to allow diatonic movement from D - C (see Ex. 1). This adapted C key is quite simple to make and should be within the skills of any good craftsman familiar with silver soldering techniques. Note that the C# key must be shortened to accommodate the C modification. I have also found it necessary to move the thumbrest slightly up and away from my hand to provide freedom of movement.

As a side track on extensions, many players with 32 models may want to know of a good source for removable extensions. The best mechanism I have seen was made by Roy Seaman for Jim Ognibene (now of the Metropolitan Opera Orchestra). The craftsmanship is superb and Jim attests to the beautiful tuning. I spoke to Mr. Seaman in May 1986 and he said he can still make extensions for any bass clarinet; the cost is approximately \$1,000.⁴

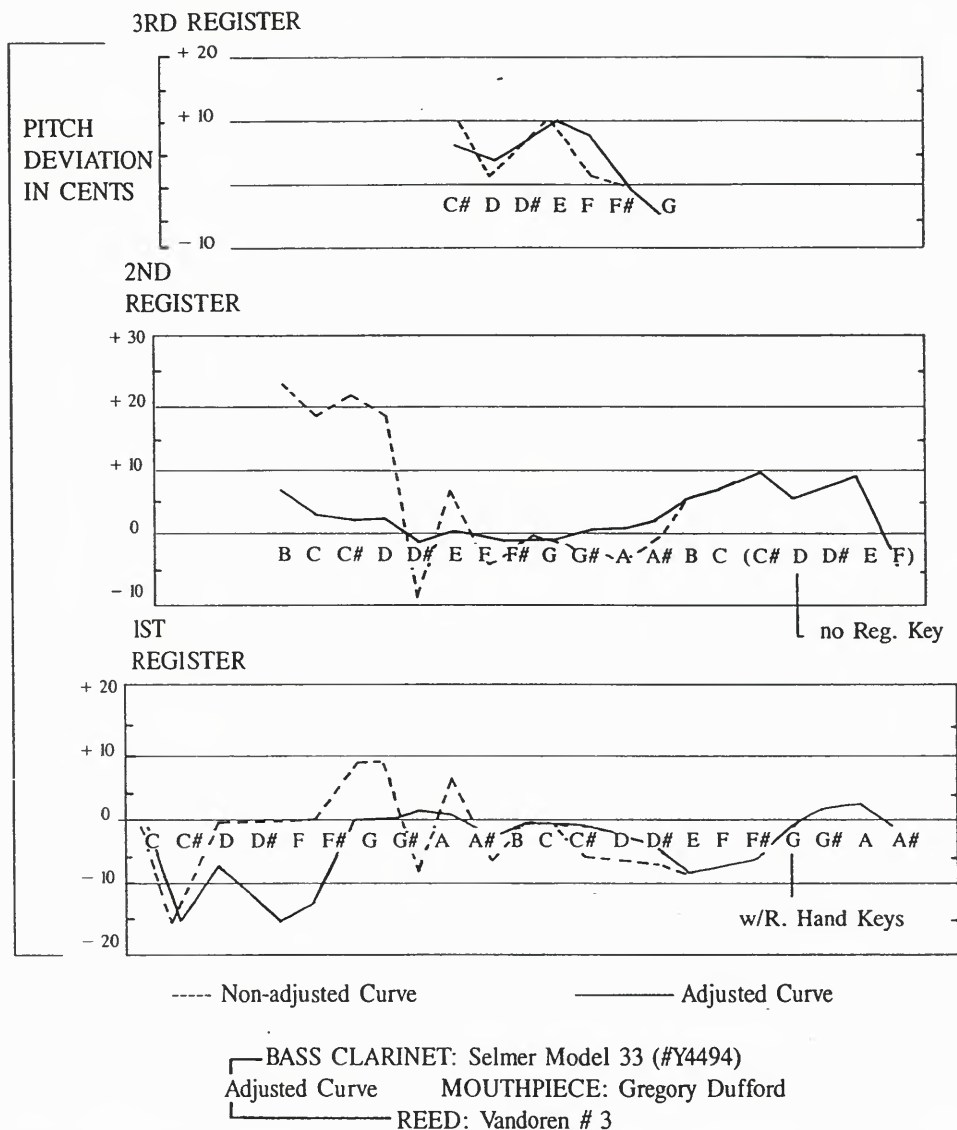
PITCH ADJUSTMENT

Although the Selmer bass clarinets have some inherent faults in their tuning schema, I find the 32 and 33 scale to be acceptable in general. The problems of intonation in the Model 33 come not so much from gross inadequacies as from an uninformed approach to correcting or dealing with those quirks. Selmer bass clarinets are notorious for the extremely sharp middle line B¹. Being the sharpest tone in the entire tuning schema, it is hardly the best tuning guide, yet clarinetists have become intractable in their use

Ex. 1



Ex. 2 — Pitch Curve



of this tone for general tuning. The consequence for bass clarinetists is that by pulling the neck to bring the B¹ reasonably in range, every tone from E¹ - Bb¹ is thrown unbearably flat. Arriving at a reasonable scale with the neck in this position is virtually impossible.

To properly adjust the tuning schema of your bass clarinet, an accurate pitch curve must be established. To do this, follow the preparatory guidelines and procedure outlined in my previous article with one notable exception; ignore the B¹ for initial tuning using instead the throat tones. Find the neck position where G¹ reads "zero" on your tuner (about .200" or 5mm for 441 with my mouthpiece). A¹ and Ab¹ should be slightly sharp and Bb¹ "zero" or ideally a few cents sharp. E¹, F¹, and F#¹ should all be approximately 5-7 cents flat. At this point—allowing for differences in mouthpieces—an instrument that has had no previous adjustment should elicit parameters close to the *non-adjusted* curve given in Ex. 2

(Pitch Curve). Notice that this curve is very much like soprano clarinets except that tones B¹ - D² are quite sharp. (B¹ is usually 15 -25 cents sharp.)

It is best to begin pitch adjustments with the recalcitrant B¹. Correcting this tone completely is not advisable; rather one must accept a suitable compromise between it and its twelfth below, low E. Through performance experience I have arrived at a solution that leaves B¹ about 7 cents sharp and low E about 15 cents flat. Once the E/B¹ twelfth relationship is established, finding suitable compromises for C², C#² and D² will be easier. There are several approaches to tuning this area, but one should begin by lowering the pads as far as possible without minimizing sonority. (Specific pad heights are given in mechanical adjustment section.) When a proper height has been set, tuning to individual holes can be done following the various methods I have already described. These large holes may require a lot of filler

TESTS FOR B¹ RELATIONSHIPS:

Ex. A — R. Strauss - *Don Quixote*/Mässig ♩ = 84



Ex. B — Verdi - *Aidal*/Assai Sostenuto ♩ = 63 (listen to B¹ - D^{#2} intervals)



TESTS FOR RELATIONSHIP OF THROAT TONES TO CLARION REGISTER:

Ex. C — R. Wagner - *Götterdämmerung*/Molto tranquillo ♩ = 60



(good test for reg. mechanism adjustment)

Ex. D — Verdi - *La Forza del Destino*/Andante Sostenuto ♩ = 96



TEST FOR D¹-/F²-A² RELATIONSHIPS:

Ex. E — Verdi - *Ernani*/Largo ♩ = 50



material and as the ideal pitch is reached, the tone may become restricted. If this happens, the tone can be “re-voiced,” i.e., given an increase in sonority by undercutting the lower (bell) side of the hole only. This will not raise the pitch significantly, if it all.

Another approach to lowering the pitch of the entire bottom joint is to use a 2mm insert at the middle tenon. Two rings must be used—one outside ring to support the joints and one inside to obviate the resultant lacuna at the bore. I have found this method particularly suited to older Buffet bass clarinets, which tend to be sharp overall. If this method is used, the resultant flat C¹/G² must be raised by undercutting. This method will also further flatten Bb/F² which may be initially low on some instruments. Even with this method some tuning must be done at the tone holes for B¹ - D², but the amount of material required will be less.

I have also experimented with lengthening the Bb¹ vent tube which theoretically should lower tones Bb¹ - D^{#2}. I find, however, that the slight effect on B¹ - D^{#2} is not worth fighting a significantly lower Bb¹. (If Bb¹ is sharp with your mouthpiece, this could be a viable solution.) With any of the adjustments to B¹ (except lengthening the Bb¹ vent tube) the resultant low E will be significantly flat in relation to its neighbor, Eb. I have consequently lowered the Eb about 10 cents so that the semitone E - Eb is acceptable.

One final “note” regarding playing B¹ in tune; in the case of a “pp” or a sustained tone that must match another instrument, adding the extension D key will drop B¹ about 5 cents. The timbre is not as good, but for ensemble pitch always takes precedence.

Although every instrument will vary slightly as to the degree of pitch aberration and individual preferences differ, I have found several tones on the 32 and 33 that are commonly flat. In some cases these tones may be raised sufficiently by increasing pad height. I prefer to undercut the hole if the pad is close to the measurement given in the mechanical adjustment section.

These tones are:

- G^{#1}/D^{#2} — usually 10-15 cents flat; undercut upper perimeter.
- Bb/F² — flat on some instruments; undercut upper perimeter.
- C^{#1}/G^{#2} — usually stuffy and flat; undercut entire perimeter.
- D¹/A² — flat on some instruments; undercut upper perimeter.
- C¹/G² — flat if tenon insert has been used; undercut upper perimeter, but take care not to cut into tenon area.

Throat Tones G¹ - Bb¹ — if these are flat, check neck position, pad heights and inside tone hole for unnecessary material.

I must stress that all the information given here regarding pitch adjustment refers to instruments that have not been previously adjusted. If you are considering purchase of a used instrument and it falls wildly out of the *Non-adjusted* curve parameters, it may or may not be correctible. If Bb¹ is 15-20 cents sharp with the suggested neck position, check for a shortened Bb¹ vent tube. (Bb¹ tube should protrude about 10mm into bore.) At this time, Bb¹ vent tubes are available from Selmer and are easily replaced.

When purchasing a new or used instrument, seek several *qualified* opinions, if in doubt, about its pitch characteristics.

Using a quality tuner is important when adjusting an instrument, but your ear is an equally important tool. Here are a few good musical examples that often appear on audition lists, highlighting the problem areas of the bass clarinet.

(All excerpts are for bass clarinet in B-flat.)

— See Examples A-E.

It must be apparent by now that the metamorphosis of a bass clarinet from factory finished to a beautifully customized musical instrument is neither quickly attained nor without complexities. Nor should one consider the suggestions presented here as the last word. I believe *all* performers should seek paths of creativity and invention regarding their instruments that will facilitate fluency and expression. I offer this article solely as an informed point of departure.

Many thanks to my colleague, Gregory Dufford—clarinetist/bass clarinetist extraordinaire with the San Francisco Opera Orchestra, for his years of input, inspiring repartee, mutual brain-picking and friendship.

(Mr. Fobes will conclude with Part II in the Winter issue in which the Register Key mechanism will be discussed.—Ed.)

ENDNOTES

- 1.) Valentino, Inc. 1-800-621-0852, Ex. 628
Use #4756 pads. 16mm and 14.5mm for upper joint
- 2.) Ed Myers Co. (402) 342-4793
816 Howard
Omaha, Neb. 68102
Use 410 white clarinet and bassoon pad,
205FR tan saxophone pad.

- 3.) Conventional octave notation used for identifying pitches:



- 4.) Roy Seaman (602) 623-9594
1825 N. 14th Ave.
P. O. Box 5941
Tucson, Arizona 85705

ABOUT THE WRITER...

Clark Fobes is a professional free-lance clarinetist in San Francisco, performing regularly with the San Francisco Opera Orchestra, the San Francisco Symphony, San Francisco Contemporary Music Players, and many chamber groups. Mr. Fobes received his Bachelor of Music degree from California State University, Fresno where he studied clarinet with Russell S. Howland. He continued clarinet studies with Rosario Mazzeo for five years and received his Master of Music degree from the San Francisco Conservatory of Music in 1983. Mr. Fobes was a finalist for the Metropolitan Opera Orchestra bass clarinet position in January, 1986 and runner-up for the Cincinnati bass clarinet position in May 1986. He has been

repairing woodwind instruments for 10 years and now owns his own small business in San Francisco, specializing in clarinet repair.

Any questions are welcome and may be addressed to:

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I.C.S.C. 1986

A Report from Seattle

by John C. Scott

It would be entirely inappropriate to begin any report on the 1986 International Clarinet Society Conference without first commending William McColl and William O. Smith, coordinators of the conclave, and their most efficient assistant, David Wilcox, for facilitating an outstanding series of concerts, workshops and lectures. Only the 1978 Toronto gathering boasted a larger number of registrants. Your efforts in enriching the world of clarinetists will be remembered. Our thanks to you all.

The conference began with the final round of the 1986 competition. The semifinalists had been narrowed to a field of four finalists. To say that this year's judges were distinguished is an appropriate use of an overused term. With names like Waln, Gulick, Portnoy, Collis, Phillips, Voxman, and Gibson, the American clarinet scene called upon its notables to select the winner from yet another performance of that greatest *solo de concours*, Debussy's *Première Rhapsodie*. The winner, Sean Osborne, was followed by David Phipps, Thomas Leistner, and Fan Lei. Prizes were given by Buffet, Yamaha, Selmer, and Leblanc. These four great names in clarinet manufacturing are among the strongest fellows of our society.

Michael Webster began the week's series of recitals with a varied program consisting of Mozart's *Sonata K. V. 521* transcribed from a four-hand piano sonata. To paraphrase Webster—one hand goes to the clarinet and three to the pianist. The results are well suited to the clarinet, although Mozart's unique woodwind writing seems to suffer slightly when distilled from piano lines. There followed Stravinsky's *Three Pieces*, Webster's own facile solo work *Five Pieces for Clarinet Alone*, and Schumann's *Phantasiestücke*. Mr. Webster and his accompanist, Victor Steinhardt, set the standard for what must follow.

What did follow was the expected, another stunning performance by Elsa Ludwig-Verdehr assisted by the Verdehr Trio—Walter Verdehr, violin, and Gary Kirkpatrick, piano. Included in the program were two trios—*The End of Summer* (1985) by Ned Rorem and *Trio* (1986) by William O. Smith, welcome additions to the expanding repertory for violin, clarinet,



William McColl (holding a bass clarinet) and Giora Feidman

and piano. The music community is indebted to the Verdehr Trio as champions of this medium. Other selections on the program included Franck's *Sonata in A Major for Violin and Piano* transcribed for clarinet and piano, and the International Clarinet Society 1986 commissioned work, *Sonata Pour Clarinette Solo* by Ida Gotkovsky. The new work by French composer Gotkovsky is published by Molenaar.

Wednesday afternoon yielded recitals by David Etheridge and John Denman, and a lecture-master class with Peter Hadcock.

David Etheridge, professor of clarinet at Oklahoma University, accompanied by Paula Fan, performed a varied program beginning with the *Sonate in B-Flat Major* by Franz Danzi. This was followed by the world premiere of *Arabesques*, Op. 98 by Norman Heim; the recently published *Sonata*, Op. 109 by British composer York Bowen; and the charming set of Hungarian dances, *Negy Magyar Tanc*, by Rezsé Kokai.

John Denman's first conference appearance, this one accompanied by Paula Fan, began with Spohr's *Potpourri on Themes of Winter*, Op.

80, followed by the second major British work of the afternoon, the *Sonata*, Op. 129, by Charles Stanford. Mr. Denman's interpretations of these giants from the repertory could serve as the model for us all. His program concluded with *Time Pieces*, Op. 43, by Robert Muczynski. For those of you who have not gotten to know this work, run, do not walk, to your favorite supplier of clarinet music. Mitchell Lurie in his commissioning of *Time Pieces* has facilitated the birth of a new standard work to the uneven quality of our repertory.

Also, a word must be said regarding Paula Fan, omnipresent pianist. Could an international gathering of clarinets be complete without her? Masterful accompanying, boundless energy, and faultless charm.

Peter Hadcock, E-flat clarinetist with the Boston Symphony, is the author of *Orchestral Studies for the E-flat Clarinet* published by Roncorp. His lecture-master class introduced us to a witty, practical, and knowledgeable musician gifted in both performing and teaching skills.

Concluding the events of Wednesday was a recital by David Shifrin. Mr. Shifrin's lyrical style found voice in a piano reduction of the *Quintet for Clarinet and Strings* by Weber; *Konzertstück No. 2*, Op. 114 by Mendelssohn, and the Kent Kennan arrangement of the *Sonata*, Op. 94 by Prokofiev. The entire program was beautifully played, though this writer was particularly impressed by the delicacy and coloring demonstrated in the Prokofiev. One may hear it played as well, but the chances of hearing it played better are infinitesimally small.

Christopher Sereque, co-principal of the Seattle Symphony, launched Thursday's activities with a well-chosen program of *Marchenerzahlungen*, Op. 132 by Schumann; *Sonata in G Minor (Arpeggione)* by Schubert; and *Bucolique* by Bozza. Mr. Sereque is a gifted clarinetist of elegant control and formidable technique. For this writer, the performance, accompanied by Lisa Bergman, was one of the outstanding appearances of the week.

Ah, fair basset horn, friend of Mozart and foe of many a modern clarinetist, how well you were represented by The New World Basset Horn Trio (Eric Hoeplich, Lisa Klevit and William McColl). One gains new insight into the spirit of the era at each new hearing of original or reproduced instruments. Could it be that the clarinet and its adolescent brother, voice still changing, should be a softer and more gentle clan?

Thursday had begun with the soprano clarinet, progressed to the basset horn, then sank to its depths with bass clarinet and contra

bass clarinet. What Dennis Smylie lacks in cycles per second he more than makes up for in skill and refinement. His lecture recital was splendid. It is a pleasure to see the noble low clarinets brought to new plateaus of respectability.

A group of young clarinetists, the Yokohama Clarinet Ensemble, conducted by Kazuhiko Ikematsu, performed transcriptions of Bach and Molter. It was in the works of Japanese composer H. Andoh that the group demonstrated the broader spectrum of its capabilities. *Joy, Ha, Kuy* and *Rhapsodie* are both exciting works which should be widely distributed.

Mitchell Lurie completed the afternoon with a master class. Now, just how does one elaborate on that? He is one of America's greatest performers and pedagogues.

Klezmer music? I beg your pardon. Did you say Klezmer music? For those of you not familiar with this writer, he can be described only as pure WASP—that is white, Anglo-Saxon and Protestant. How does someone of this Western European stock find joy in the music of Eastern Europe and the Middle East? The answer to that query can be found in the artistry of The Giora Feidman Trio with the able assistance of Seattle's Mazeltones. Feidman, performing to a full house, wove the fabric of Jewish culture - its joys, tears, and wails into the souls of us all. The king of Jewish soul music reigns.

Friday morning initiated a journey through the history and development of the clarinet and its capabilities. At 9:00 a.m., David Ross from the University of Texas at El Paso presented a well-received program dealing with the

chalumeau, baroque and early classical clarinet. This was followed by a lecture-recital by David Hoeplich, principal clarinetist with Franz Bruggen's Orchestra of the XVIII Century. Mr. Hoeplich discussed performance practices of the age of Mozart and Beethoven; the hour culminated in a performance of the Beethoven *Trio*, Op. 11 with period instruments. Both Ross and Hoeplich are to be commended for their contributions to a better understanding of the *klang* of the time.

Jerry Pierce, immediate past president of the I.C.S., with the assistance of Linda Pierce, Ron Mosen, Paula Fan, Norman Heim and Himie Voxman, presented an informative and entertaining session on "The Discovery of Lost Literature." Much of the literature is lost for a very good reason, but in finding it and bringing it to life one often finds new enjoyment and pleasure. Mr. Pierce obviously finds great joy in his sleuthful adventures. Many of his findings are well worth performing. The dimension that they add to the broader understanding of our repertory is invaluable.

French clarinet playing at its best is in the hands of Guy Deplus, professor at the Paris Conservatory. M. Deplus performed a program of music by Aubain, Debussy and Poulenc. He chose to open the recital with a performance of the *Sonata*, Op. 120, No. 1 by Brahms. The closing programs of Friday afternoon were a recital by Tao Chun-Xiao from Central Conservatory in Beijing and a master class by the incomparable Leon Russianoff.

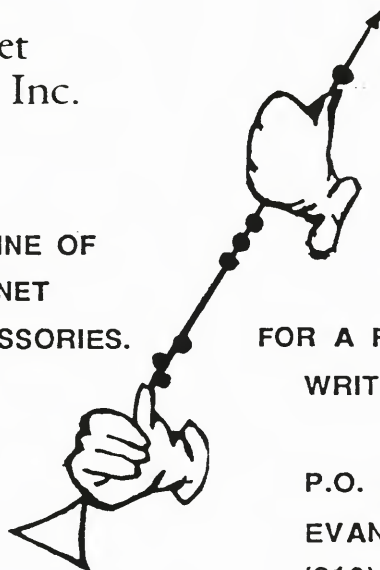
Friday evening, shall those in attendance soon forget the Mozart Gala? The *Trio (Kegelstatt)*, K. 498 with clarinetist Guy Deplus; the *Serenade in E-flat*, K. 375 with clarinetists



Paul Harvey, Kathleen Jones, Mitchell Lurie and Jerry Pierce.

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Joseph Longo and Chester Milosovich; the *Four Nocturnes*, K. 439 with basset hornists Lisa Klevit, Eric Hoepflich and William McColl; and the *Quintet*, K. 581 with clarinetist Mitchell Lurie. Although each of the works was outstanding in performance, the *Quintet* with Lurie and the Philadelphia String Quartet emerges as some of the most beautiful music making of the week. The quartet was superb and the playing of Mitchell Lurie exemplary of the refined style that we have all come to respect and admire. Thanks to such musicianship, that elusive standard moves ever higher.

The final full day of the conference dawned with a recital by a clarinetist, Robert Listokin. Mr. Listokin performed *Introduction, Theme and Variations on Schubert's Sehnsuchtswaltzer* by David, *Ballata* by Weiner, *Sonata* by Martinů and *Rigoletto Fantasy on Themes of Verdi* by Bassi. Mr. Listokin is a wonderful clarinetist whose talents are well known.

Following the exciting opening recital, Michell Zukovsky, clarinet, and David Breidenthal, bassoon, performed works or arrangements for that combination by Kupferman, Glinka, Mendelssohn and Poulenc. The program opened with *Fantasie from the Opera "Der Freischutz,"* Op. 6 by Fritz Kroepsch.

William O. Smith helped to conclude the trek through history with a presentation titled "Electro-Acoustical Horizons." With the aid of a Yamaha TX4 FM Expander, IVL Pitchrider 4000, MXR Pitch Transposer, MXR Delay System II, and Polytone Mini-Brute Amplifier, Mr. Smith brought us to 8/2/86-XX. The expanded clarinet has no greater nor more gifted champion than he. In addition to the expanded clarinet, Smith also premiered a work for the expansive clarinet. *Line-Up!* was performed by clarinetists spread over nearly a mile of the campus of the University of Washington: "acoustic delay" music by a covey of clarinets.

Leon Russianoff, this time with clarinet in both hand and mouth, took to the stage to perform Bellison's arrangements of *Hebrew Melodies*, Harvey's *Three Etudes on Themes of Gershwin*, and Bartók's *Contrasts*.

An appearance by John Mohler, professor of clarinet at the University of Michigan, followed with an outstanding program. The Clarinet Society should feel honored to have someone of the quality of its new president; his performance exemplified the highest standards.

Paul Harvey and Kathleen Jones joined to present a program of music for clarinets in C, B-flat, A and basset horn. New works by Harvey included *AC* for clarinets in A and C,

and *Seattle Suite* for clarinet in B-flat and basset horn.

Wesley Foster from the Vancouver Symphony performed two recent works for clarinet and string quartet: *Nocturne* by Mark Armanini adding the string bass to the ensemble, and *Chalumeau* by Harry Freedman. Foster, a fine clarinetist, was most impressive in his playing.

Energy is the adjective that seems to come to mind when one looks back on the Jazz Gala that closed the festivities on Saturday. John Denman, Bill Smith, Eiji Kitamura, and the great Buddy DeFranco participated in an evening of clarinet playing that they will long be remembered by conference participants. It is such a great pleasure for this writer to see the clarinet emerging once more as a seminal instrument of expression in the field of jazz. Too long we have taken a back seat. The Jazz Studies majors here at North Texas State University who select saxophone as their major instrument often refer to the clarinet as "the agony stick." The agony may be in mastering the skills necessary to sing; it is surely not in the song. The clarinet is once again ascending in stature and popularity thanks in large part to great communicators like these from the United States, Great Britain and Japan.



David Shifrin, Michael Webster and Bernard Portnoy.

The conference coda on Sunday morning consisted of two recitals. Theodore DeCorso from the University of Alaska performed works by Aitken, Giazotto, and Martino. Lithuanian clarinetist Algirdas Budrys followed with music of Rakov, Medins, Juzeliunas and Gorbulskis. Would that these works were more readily available in the West. Both DeCorso and Budrys are exceptional performers.

In summary, the conference was triumphant in its presentation of the clarinet and of clarinetists, but let us not forget the pianists, violinists, cellists, and the remainder of the performing lot. It will be a week that those in attendance will talk about for many years, and one that those who were not able to attend can only begin to appreciate.

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A TRIBUTE TO HENRY GULICK

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His teachers included Oakley Pittman, Gustave Langenus, Mont Arey, and Victor Polatschek. He studied at Interlochen, the Eastman School of Music, and Tanglewood; played in the Army Air Corps Band at Sheppard Field, the Rochester Philharmonic, and the San Antonio Symphony. He performed under conductors such as Hanson, White, Leinsdorf, Stokowski, Ormandy, Bernstein, Beecham, and Mitropoulos.

Most of us know him as professor of clarinet in the School of Music at Indiana University. Henry Gulick served on that faculty from 1951 until his retirement in 1986. It is difficult to estimate the number of students that he taught during those years, but knowing him as I do, I suspect that he knows not only the precise number that passed through his studio, but also the literature they studied and just how well it was prepared.

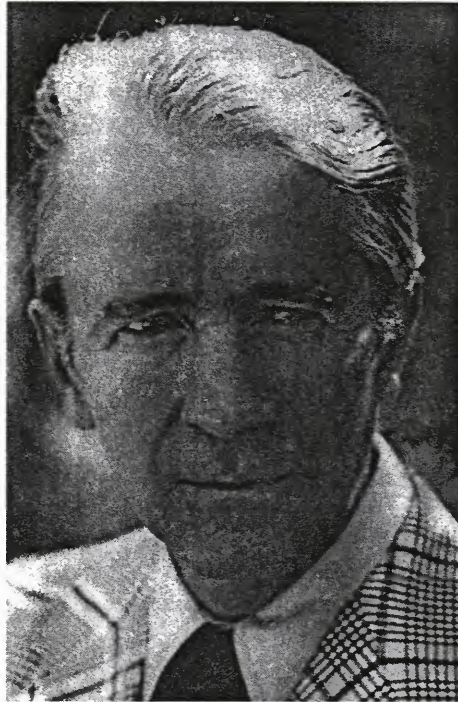
Having recently completed my 15th year of college-level teaching, I still find myself passing on the techniques he taught to me—often times in his words. I have the deepest respect for him as a musician, clarinetist, and pedagogue. His abilities to communicate information in the fewest number of words and to see through the veil of seemingly complex problems still inspire. The articles by him that appear in *The Clarinet*, Vol. 8, Nos. 1 through 4 are a pedagogical touchstone.

He gave all that he had to me and, I suspect, did the same from the most gifted to the least. The title passed to my generation for him was Uncle Henry; we passed it on. We all knew that uncles are singularly important members of one's family.

I respect and admire Henry Gulick as a fine-caring and understanding man. Those fortunate enough to have been associated with him wish him the best in his retirement. No more reed problems.

John C. Scott

My heartiest congratulations to Henry Gulick on his retirement. We had a most cordial relationship as instructors at Indiana University.



Henry Gulick

I always respected Henry as a musician and instructor. He was always devoted to his students and their needs. Many are now in major symphony orchestras and faculty members of leading universities and schools. He has a fatherly concern and is in constant touch with his students, who speak nothing but praise for him. I was very happy that during our tenure our opinion ran very close in evaluating students.

May you have many years of enjoyable retirement, Henry.

*Bernard Portnoy
Professor Emeritus
Indiana University*

Henry Gulick is most deserving of this tribute. Throughout the many years that I have known him, he has quietly nurtured the aspirations and talents of his many students. I recall that he was totally unpretentious, never overpowering. He was the type of teacher who did not put down his students, but was always encouraging.

I wonder if there was ever a more altruistic teacher. He had subtle ways of suggesting improvements for even the most headstrong students. He never demanded that I accept his ideas, but would always be ready to interject the possibility of other ways to play a phrase, etc. I congratulate him on his distinguished achievements as a teacher, performer and humanitarian.

*Robert Chesebro
Professor of Music
Furman University*

During every musician's developmental years, there are those teachers who can exert a lasting influence upon one's technical and musical growth. Henry Gulick was just such an influence on me. I studied with him while I was working toward two graduate degrees at Indiana University, and I am certain that I could continue to learn from him today. My most lasting memories of his playing were his round, liquid tone and his facile technique. He somehow managed to keep all those Sarlit, Perier, and Polatschek études under his fingers, while I was barely able to cope with one or two a week.

I always thought it was significant that during the time I was at Indiana University in the '60s that almost all of the graduate students were studying with Mr. Gulick, although the "name" teachers came and went. Although never a champion of the avant-garde, he was always open to exploring new literature but contended that "there are no undiscovered pearls." On a more personal level he was genuinely interested in his students—always encouraging, always supportive. I once introduced him at a clinic as the "teacher's teacher," and I still feel that way. While the "fad" teachers were doing their thing, there was Henry Gulick teaching good tone, good pitch, and musicality. I consider it an honor to have studied with him.

*James Gillespie
Professor of Music
North Texas State University*

A TRIBUTE TO BETTY BROCKETT

In 1974 at the Denver meeting of the International Clarinet Clinic, events transpired that would, unbeknown to many of us, change our lives permanently. We were just at the threshold of a new endeavor, the difficulties and challenges of which were fortunately not known to any of us at the time. Had we known of the hurdles we would all have to cross, one wonders whether or not any of us would have persevered. When the International Clarinet Society was formed that summer, one of the most important persons to play a future role in the development of *The Clarinet* was, as yet, blissfully unaware of the existence of such an organization! Back in Idaho Falls, Betty Brockett was happily playing recorder for fun and serving as principal clarinet of the Idaho Falls Symphony.

Shortly after the newly-elected editor, Lee Gibson, asked that I serve as initial publisher of *The Clarinet*, I began quickly to realize that such a project was far beyond the capability of one single person. Since Betty was studying with me and had a background in English and journalism, I "made bold" and asked her to consider becoming involved in the project. From that point on, she generously reorganized her entire life priorities, devoting thousands of hours and many years to the development of *The Clarinet*. It is entirely due to her perspicacity and endurance that the journal today occupies such a prominent position within the realm of professional music journals.

The early days were filled with wonderful and frustrating moments to remember. At one point, Betty and I would have "magazine sorting parties" on the floor of my studio—preparing to mail the quarterly issue. We also had "proof-reading parties"... anything to help keep concentration to the maximum as we searched for the hundreds of inevitable errors present in the first setting of type for any issue. There was the task of training new printers, mailers, record keepers. Through all of these growing pains, Betty Brockett never lost sight of the basic objective—to issue a magazine of the highest professional quality. I am confident that Editors Gibson and Gillespie would also wish to be on record with profuse appreciation for the

countless ways in which Betty made the operation a success.

All of this, no less, while nourishing four successful sons, helping husband George in the growth of his highly successful corporation, and continuing her personal involvement with such musical organizations as the Idaho Falls Symphony. The I.C.S. owes a tremendous debt of gratitude to Betty Brockett for her unselfish dedication to *The Clarinet*. Certainly she richly deserves the honor of a lifetime membership in the I.C.S., as voted at the 1986 annual meeting, but she also deserves to hear those words of appreciation directly from the membership. I sincerely hope members everywhere will take a moment to write or call, letting Betty know how much her decade of service to the I.C.S. means to all of us!

—H. James Schoepflin



Betty Brockett



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Minutes Of The GENERAL BUSINESS MEETING

David Pino, Secretary

Minutes of the General Business Meeting, the International Clarinet Society, in Kane Hall at the University of Washington, Seattle, Thursday morning, July 31, 1986:

1. President Pierce called the meeting to order, and presented Bill McColl of the University of Washington who in turn presented Jim Schoepflin to announce the results of the I.C.S. 1986 Conference Competition. Schoepflin was also commended for his fine organization and handling of the competition.
2. Vice President David Etheridge reported that several state chairmen were replaced during the past year, and that bids are now open for next year's Conference site.
3. John Scott, representing Editor Jim Gillespie of *The Clarinet* magazine, reported on the new format for the publication. There will be about the same amount of material in 48 of the new three-column pages that there had been in 56 pages of the old, and each issue of the magazine will arrive at a time more consistent with its date. The content of the magazine is of great concern: the prominent clarinetists of our time apparently need prodding by friends and former students toward writing articles for the magazine. The Editor solicits good articles from throughout the membership of the Society. A special tribute to Benny Goodman is planned for the fall issue. At the conclusion of this report, Gillespie was commended in absentia for his fine work with *The Clarinet*.
4. Norman Heim, Secretary, reported that a great effort has been made to retain members from year to year. Three renewal notices have been sent out, with considerable results. New members are solicited as always; one technique used was the sending of the Society brochures to department chairmen nationwide. At this time the Society has about 2100 members. The new officers were announced and congratulated. They are: John Mohler, President; Alan Stanek, Vice President; David Pino, Secretary; and Charles West, Treasurer.
5. Jim Schoepflin, Treasurer, reported that magazine production is, of course, the Society's largest expense. This past year (the fiscal year starts September 1) expenses for the magazine totalled approximately \$36,000. The Secretary's expenses were approximately \$11,600; the Treasurer's, about \$1,200; other officers', about \$2,100 total; and about \$1,800 was expended in the miscellaneous category; for a grand total of approximately \$53,000. The Society received about \$56,000 during the same time, but due to prior commitments, etc., another estimated \$14,000 will be needed to finish the year. The total shortfall is about \$3,000. This year's expenses were much higher than last year's. The question facing the Society, then, is whether to raise dues or to cut back on services.
6. President Pierce spoke of the Society's commissions of compositions for clarinet, noting that we heard the latest one, by Ida Gotkovsky, performed during the conference by Elsa Ludewig-Verdehr. All earlier compositions commissioned by the Society have been published. For 1987, the Society has commissioned the clarinetist/composer William O. Smith to write a piece for clarinet and strings.
7. Norman Heim reported that the I.C.S. Library at the University of Maryland now contains about 2,200 works, 1,700 of which are now listed in the catalog available to members of the Society. Members are encouraged to make use of this service.
8. Henry Duckham, in charge of advertising in *The Clarinet* magazine, reported that such advertising has leveled off, and has probably reached a point of ultimate saturation.
9. President Pierce announced that the meeting's Old Business had been concluded, and thanked the Society for its cooperation and friendship during his six years as president. He then turned the meeting over to the new officers.
10. In the absence of the new President John Mohler, the new Vice President, Alan Stanek, took charge of the meeting. Stanek recognized the pillars of the I.C.S. who were present: Ralph Strouf, who founded the annual clarinet conferences in Denver in 1964; the first I.C.S. Vice President, Leon Russianoff; former President and Editor, Lee Gibson; former Vice Presidents Glenn Bowen, Dan Sparks, and Philip Aaholm; and the I.C.S. legal adviser, Harry Rubin.
11. Henry Duckham delivered a eulogy for the late Benny Goodman. Duckham reminded the Society that the fall issue of *The Clarinet* will be devoted to Goodman, who studied with G. Langenus and who, above all else, had tremendous influence in pushing the clarinet world toward discovering whatever is musically possible to do on the instrument, no matter what the musical style.
12. Jim Schoepflin delivered a talk on the Society's great debt to Betty Brockett, who had nearly full responsibility for producing *The Clarinet* magazine for many years. The I.C.S. sends Betty Brockett the deep and heartfelt thanks and gratitude of the entire Society.
13. Norman Heim expressed the Society's thanks and gratitude to both Jerry Pierce and Jim Schoepflin for holding the organization together through so many years.
14. Vice President Stanek noted that the Conference is now entitled the "International Clarinet Society Conference," and expressed the hope that this heralded a new era of vitality for the Society. The representative of the Selmer company then added that his company was willing to lend any help it could to I.C.S., and Stanek thanked him for it.
15. Stanek noted that in the Executive Meeting of the officers, it was pointed out that we are perhaps the only society not to require membership for attendance at the conferences. This will be rectified in the future.
16. Norman Heim addressed the problem of

- the Society's income, noting that the Treasurer's report indicated that we are in financial difficulties. He moved that while the cost of non-United States membership should remain the same \$30 per year, the cost of regular U.S. membership should be increased to \$25 per year, and that the old Student Membership category should be reinstated at \$20 per year. During discussion of this motion, it was noted that the Society's costs would definitely continue, and that this change in the "dues" structure is well justified. The question was asked whether Student Membership holders would be considered voting members of the Society, and Harry Rubin assured them that they would be. Following that, the membership approved the new dues structure unanimously.
17. Vice President Stanek remarked that many new members are needed, and that the executive officers had set an informal goal of 500 new members within the next year. In addition, Stanek himself will chair a Membership Committee, to be chosen from among those in attendance at the

conference; this committee will meet sometime during the conference itself to obtain ideas toward the end of increasing the membership of the Society.

18. Norman Heim reported that Jim Sauers, who is a Record Reviewer for *The Clarinet*, has agreed to donate his large and significant record collection to the Society's library at the University of Maryland. Sauers, who is in ailing health, might appreciate cards or letters from the membership. (Jim Sauers, 1234 Summit Street, New Haven, IN 46774).
19. It was moved and seconded that Betty Brockett be granted a Lifetime Membership in the Society, and the motion passed unanimously.
20. Vice President Stanek expressed thanks to both Bill McColl and Bill Smith, professors of clarinet at the University of Washington, for having hosted a very successful conference, and the meeting was adjourned.

Respectfully submitted,
David Pino, Secretary

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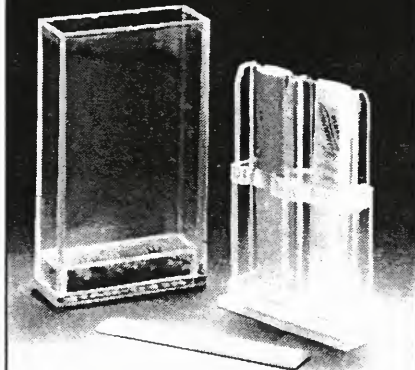
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THE ANNUAL CONGRESS OF THE CLARINET AND SAXOPHONE SOCIETY OF GREAT BRITAIN

A Report from Birmingham
by Allan Ware

Since I had the normal prejudices about Birmingham, England and its reputedly polluted environs, I was surprised to be on the way to attend a conference there having to do even remotely with wind-playing. To my relief the conference took place in a garden-like part of the city, which could easily put parts of my native North Carolina to shame in its greenness and atmospheric purity. The annual meeting of the Clarinet and Saxophone Society of Great Britain (CASS to the insiders) was hosted this year by Fircroft College in Selly Oak on the weekend of July 11-13 and was attended by about 50 loyal CASS members who, contrary to popular "Yankee" belief, do not like being called "CASSettes."

The seamless execution of the weekend was a tribute to the organizational efforts of the CASS chairperson, Georgina Dobrée; secretary, Michael Bryant; and the host, Brian Wicker, the principal of Fircroft College. There was not even a semblance of backbiting, -scratching, or -stabbing to make my report a bit juicier.

This meeting of CASS was also the occasion of the 10th anniversary of the Society, celebrated in the form of a competition for clarinet and saxophone students in England. The first rounds of the competition were left to the individual music schools in Great Britain, each school being allowed to nominate a young student to participate in the final round held during this weekend in Birmingham.



Pamela Weston taking a break from the action.

The jury consisted of Georgina Dobrée of the Royal Academy of Music; Colin Bradbury, principal clarinetist of the BBC Symphony Orchestra; John Brown, saxophonist and senior lecturer at the City of Leeds College of Music; Alain Damiens, clarinet soloist of L'Ensemble Inter-Contemporain in Paris; Mark Jordon, member of the English Saxophone Quartet; Thea King, principal clarinet of the English Chamber Orchestra; Colin Parr, principal clarinet of the Birmingham Symphony Orchestra; Edward Planas, clarinetist; and Eugene Rousseau, saxophonist and professor of music at Indiana University in Bloomington.

The winners of the competition, accompanied in the final concert by the Cotswold Sinfonietta under the baton of Adrian Leaper, were Alex Allen, clarinetist, and Nigel Wood, saxophonist, who in addition to the good press took home 250 pounds sterling each. Second prizes of 100 pounds were awarded to Philip Thompson, clarinet, and Alistair Parnell, saxophone.

The committee for the organization of the competition is to be commended for choosing unknown literature for the required pieces, the *Rhapsody for Saxophone and String Orchestra* by Colin Cowles and the *Clarinet Concerto* by Ivor Keys. I personally thought that the competition was very well run with the exception of the fact that the losing competitors received no direct comments from the jury about their musical efforts during the final round. The use of new literature as required pieces and the more personal selection process through nomination from the home institution are ideas that I.C.S. could well look into for their annual competition.

Highlights of the Birmingham weekend included the master classes of Colin Bradbury and Eugene Rousseau. Bradbury took a more musically oriented approach in his teaching and addressed almost exclusively the problem of bringing out the musical content of the pieces in a more natural way. Rousseau took a more technical approach, talking only about technical/mechanical aspects of playing saxophone, seldom addressing the musical content directly.



Brian Ackerman with historical instruments.

Both master classes were both entertaining and rewarding for audience and participants; the Bradbury master class was especially interesting for me as an American clarinetist, because it gave so much insight into the English attitude toward tone and interpretation. Although Colin Bradbury played very little himself during the class (a credit to his verbal skills), Eugene Rousseau played a great deal, as well as playing a recital at the close of the weekend. Accompanied by Miriam Brickman, Rousseau played original and transcribed works for soprano and alto saxophone, including a transcription of the slow movement of the Brahms *F-minor Sonata*. Rousseau's playing was probably the most convincing display of instrumental technique and control heard during the entire weekend.

Representing the clarinet world in recital was Alain Damiens, who gave the most convincing and stunning rendition of the Boulez *Domaines* that I have ever heard. His performances of the Schumann *Fantasiestücke* and the Debussy *Rhapsodie* were unfortunately not of the same

artistic quality and exhibited Damiens' open admission that he prefers music of the present day to older music. He was accompanied in the program by pianist Alan Cuckston. Also on the program were the Berg *Vier Stücke* and the Stravinsky solo pieces, which were performed exceedingly well. It was a shame that the interpretation and ensemble work in the older literature could not match the brilliance and expert understanding of the newer pieces.

For the scientifically minded, Brian Ackerman and Ted Planas gave an elucidating talk on the acoustical/technical problems inherent in the clarinet. They also brought interesting originals and reproductions of historical clarinets for first-hand examination.

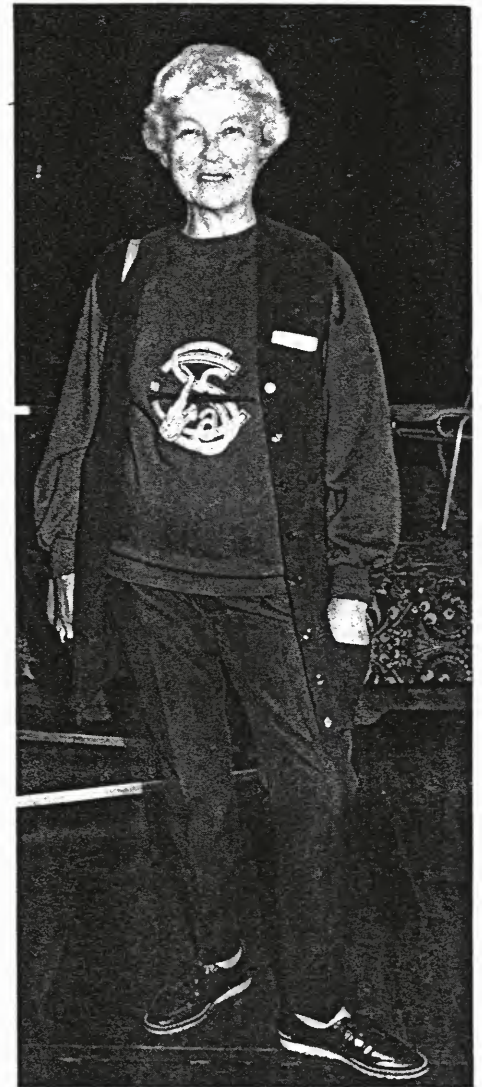
The high point of the congress for many was the short lecture and demonstration by Pamela Weston about the fruits of her research into the original manuscripts of Weber and about the tinkering done in the music by the villainous Baermann family. The lecture was punctuated by expert demonstrations of various excerpts played by Georgina Dobrée and Miriam Brickman. Georgina commented rightly on how very hard it is to play a new version of a work which one has played for years in another form. As usual, the arduous work of Pamela Weston

has produced deliciously interesting results for anyone hopeful of getting closer to the pre-Baermann music of Weber.

As is the custom at such conferences, publishers and manufacturers offered a diverting display of books, music and instruments, which were a welcome break to the rigors of the conference. Especially entertaining were the sounds produced by the various attempts to play the displayed A-flat clarinet, which was always good for a few chuckles.

A wonderful tribute to Benny Goodman was paid by John Brown, who played a few rare recordings of the young Benny Goodman. The detailed knowledge of the life and music of Benny Goodman by an Englishman was as beautiful a tribute to the life of and work of the King of Swing as one could wish.

The conference ended in a celebratory sight-reading session under the direction and humor of Eugene Rousseau. The session reflected the joy that everyone present has in being immersed into a weekend of discussion about music and the clarinet. Leave it to the English for getting so much done in one weekend in such an elegant and civilized manner.



CASS Chairperson Georgina Dobrée modeling latest CASS sweatshirt.



Alain Damiens with Alan Cuckston in recital.



Having a go at the instrument display.



Colin Bradbury with student.

ANNOUNCEMENTS

Winners in the I.C.S. election

held during the spring of 1986 were John Mohler, President; Alan Stanek, Vice President; Charles West, Treasurer; and David Pino, Secretary. James Gillespie was unopposed as Editor-Publisher.



JOHN MOHLER studied with Philadelphia Orchestra clarinetist Ralph McLane at the Curtis Institute of Music in Philadelphia. In 1950 he became a member of the United State Marine Band and Orchestra, Washington, D.C., where he appeared many times as soloist. Further study at The University of Michigan with William Stubbins and William Revelli led to his being that institution's first recipient of the Doctor of Musical Arts degree in wind instruments. Dr. Mohler is presently chairman of the Wind and Percussion Instruments Department of The University of Michigan School of Music. In addition to frequent appearances as guest soloist and recitalist throughout the United States, Dr. Mohler has performed with the Philadelphia Orchestra, has been guest recitalist at the International Clarinet Congress and ClarFest meetings and is on the editorial staff of *The Clarinet*. He has also been on the faculties of Drake University, the Brevard Music Center and the Cumberland Forest Music Camp.

ALAN STANEK is an associate professor of music and Music Department chairman at Idaho State University. He received his Bachelor of Music Education degree from the University of Colorado-Boulder, the Master of Music degree from the Eastman School of Music and the Doctor of Musical Arts degree from the University of Michigan. His major clarinet teachers have been Valentine P. Heinrich, William Osseck, John Mohler and Mitchell Lurie. He taught instrumental music in the Nebraska public schools before joining the music faculty at Hastings College, where he was a professor of woodwinds and music education and conductor of the Hastings Civic Symphony. From 1976 to 1980 he was conductor of the Idaho State-Civic Symphony and for the past five years has been principal clarinetist. He



is a member of the ISU Faculty Chamber Ensemble and performs frequently as a soloist and chamber player. He is an active member of the Idaho Music Educators Association, serving as representative for higher education. In MENC, he is on the National Council for the Society of Music Teacher Education. Other active memberships include NACWPI, the College Music Society and the International Clarinet Society. He holds active membership in Local #295, A.F. of M. He is a frequent recitalist, adjudicator and clinician. Dr. Stanek was elected Secretary of the International Clarinet Society at the Toronto Congress in 1978 and re-elected in 1980 and 1982. He has regularly attended meetings of the I.C.S. since 1975 and was a member of the artist faculty/recitalist at the 1983 Congress held in Denver, Colorado.



CHARLES WEST is professor of clarinet at the University of Arizona, where he teaches applied clarinet and performs with the Arizona Wind Quintet. Prior to joining the University of Arizona faculty, he held teaching positions at New Mexico State University, Grinnell College and the National Conservatory of Peru. He performed as principal clarinetist in the El Paso Symphony Orchestra and Peruvian National Symphony Orchestra and as staff clarinetist for the University of Iowa Center for New Music. His publications include articles in a half-

dozen journals and compositions for clarinets and band, and his recordings are heard on the CRI and Crystal labels. He is National Woodwind chairman for MTNA, Western Division chairman for NACWPI, and he served for eight years as Composition chairperson for NACWPI. He is founder and coordinator of the annual Arizona Clarinet Symposium, and he has appeared as performer or lecturer at the International Clarinet Congress, American Society of University Composers national conferences, Music Teachers National Association national conventions and MENC national conventions. Dr. West is a Fulbright alumnus and holds the D.M.A. degree from The University of Iowa, where Himie Voxman was his major teacher.



DAVID PINO is professor of clarinet at Southwest Texas State University in San Marcos, Texas, where he has taught since 1967. He is a graduate of Michigan State University where he studied with Keith Stein for 15 years, beginning at the age of eight. During his high school and early college years he played second clarinet to Keith Stein in the Lansing Symphony for six years. He holds a bachelor's degree in theory/composition, a master's degree in Woodwind Specialty, and a Doctor of Musical Arts degree in clarinet performance. Two of his compositions have won three nationwide first prizes. He also studied clarinet with Elsa Ludewig-Verdehr, John Alleman and George Silfies. Dr. Pino has two recordings of solo clarinet music on the Orion label. He is the author of the book *The Clarinet and Clarinet Playing*, published by Scribner's of New York, and is the compiler and editor of Keith Stein's book *A Self-Tutor for Clarinet*, soon to be published. Dr. Pino has given clinics, master classes, and sessions at national conventions in the U.S. and Canada, and in October of 1985 gave recitals, lectures, and master classes for two weeks at the Swedish National Schools of Music in Malmo and Stockholm. He performs regularly as a soloist and as a member of the San Marcos Woodwind Quintet, of which he was a founding member. He has been the Texas State chairman of the International Clarinet Society since 1981.

The International Music Festival Prague Spring held in Prague in May of 1986 included competitions for flute, clarinet, oboe and bassoon. Named as first prize winner in clarinet was Philippe Cuper of Paris, a graduate of the Paris Conservatory and student of Guy Deplus. Since 1984 he has been with the Orchestra Nationale de l'Opera de Paris. He was a previous prize winner in Vercelli (second prize), Munich (1982, second prize). In addition to the first prize in Prague, he was also awarded the Slovak Music Fund's prize for the best interpretation of contemporary Slovak works. The jury for the competition consisted of Václav Kučera, Guy Deplus, Ludwig Kurkiewicz, Milan Etlík, Ewald Koch, Ivan Mozgoenko, Gerd Starke, Bohuslav Zahrádník.



Southern Music Company of San Antonio Texas is requesting that composers submit original compositions for clarinet, both accompanied and unaccompanied, to be considered for the *Indiana University International Clarinet Series*. This series is selected by Bernard Portnoy, professor emeritus of clarinet at Indiana University.

Designed to enhance the clarinet performance and teaching literature, the series includes previously unpublished works approximately 10-15 minutes in length. Composers whose works are selected will be awarded a standard publication contract by Southern Music Company.

Interested composers should send their compositions directly to Bernard Portnoy, P. O. Box 1066, Larkspur, CA 94939. All manuscripts must be accompanied by a cassette tape recording and return postage.



Dwight Dailey appeared as clarinet soloist in a brilliant premiere performance of his *Concerto for Clarinet and Jazz Band* on July 29, 1986, at the National Music Camp, Interlochen, Michigan. He was accompanied by the National Music Camp Stage Band conducted by Robert Levy. Mr. Dailey was for many years solo clarinetist with the Tulsa Philharmonic and on the faculty of the University of Tulsa. He is active as soloist, clinician and teacher.



Harry R. Gee, author of *Clarinet Solos de Concours, 1897-1980*, has completed a new annotated bibliography entitled *Saxophone Soloists and Their Music, 1844-1985*, which has

been released by Indiana University Press, Bloomington, IN 47405. In this combination biographical dictionary and annotated bibliography, Gee reviews the careers of prominent saxophonists and the literature for their instrument. He covers the history of the saxophone and early literature, beginning in the 1840s to its adoption worldwide as a virtuoso instrument used in classic as well as jazz performance. The book presents biographies of almost 300 soloists, along with bibliographic details and commentary of their repertoires, original compositions and works written for them.



WASHINGTON, D.C., June 26, 1986—Timothy W. Foley, assistant director of "The President's Own" United States Marine Band, was promoted to the rank of major today in a ceremony at Sousa Band Hall, Marine Barracks. Marine Band Director Colonel John R. Bourgeois read Foley's appointment and pinned the major's golden oak leaf clusters on him as members of the Marine Band looked on.

Major Foley, who was appointed assistant director in August, 1979, joined the Marine Band in 1968 as a clarinetist. He was often featured as a soloist and was appointed assistant solo clarinetist in 1975 and served as conductor and performer in numerous Marine Band Chamber recital concerts.



Lee College to Host Clarinet Festival

Lee College in Cleveland, Tennessee (near Chattanooga) will host a Clarinet Festival on March 6 & 7, 1987. Among the artists taking part are Ignatius Gennusa, Edwin Riley, Gene Saucier, Jim Murphy, Doug Graham, Jerry Hall, Howard Petersen and Dan Hearn. Registration fee will be \$7.50 for students and \$15 for professionals. For more information contact: Jerry Hall, Department of Music, Lee College, Cleveland, TN 37311.

Back Issues of *The Clarinet* Available

Back issues of *The Clarinet* may be purchased for \$8 each to addresses in the U.S., Canada and Mexico; \$9 for all other countries, postpaid. Make checks payable to the International Clarinet Society in U.S. dollars. Specify the following when ordering:

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*Full details
in the
Winter issue*

Musical Chairs

Part I

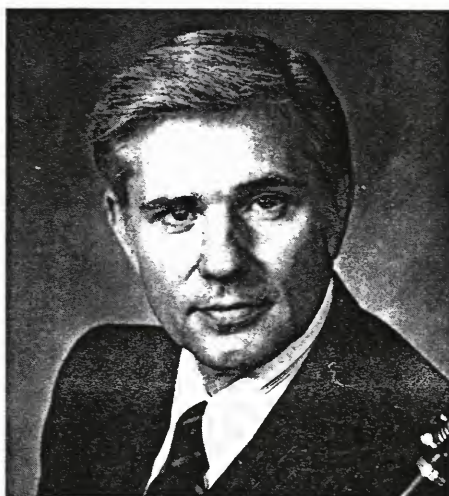
University of Missouri-Columbia
Columbia, Missouri
Paul Garritson



Paul Garritson, assistant professor of clarinet, has been appointed to fill a position held by Dr. Richard Hills until his retirement at the end of the 1985-86 academic year. Mr. Garritson earned his Bachelor of Arts degree in music from the University of California-Berkeley where he was twice recipient of the Alfred Hertz Memorial Scholarship in Music. After military service in the 6th U.S. Army Band, he earned a Master of Music degree from the Yale School of Music. While at Yale he performed with the Chamber Orchestra of New England and the New Haven Symphony.

His teachers have included Rosario Mazzeo, Leon Russianoff, Gervase de Peyer and Keith Wilson. Before accepting his new position at UMC, Mr. Garritson directed the wind ensemble, taught clarinet and saxophone and coordinated the Concert Series at Principia College in Elsah, Illinois (near St. Louis). He has performed with various orchestras in St. Louis, including the Opera Theatre of St. Louis, and currently plays "extra" with the St. Louis Symphony Orchestra. Mr. Garritson continues to serve as a member of the board of directors of the New Music Circle in St. Louis. In addition to teaching applied clarinet and coaching chamber music, Mr. Garritson will perform as a member of the Missouri Arts Quintet, the faculty woodwind quintet in residence at UMC.

Boise State University
Boise, Idaho
Edmund W. Winston



Edmund W. Winston has been named professor of music at Boise State University where he will teach applied clarinet, woodwind techniques, coach woodwind ensembles, and be in charge of the jazz program. Dr. Winston taught in the public schools in Louisiana and at Campbell College, Clemson University, and Louisiana Tech University. He has held principal clarinet posts with the Greenville Symphony and Marshall Symphony. He earned the D.M.A. from Louisiana State University in 1976.

Memphis Symphony
Memphis, Tennessee
Rena Feller



Rena Feller was born in New York, where she attended the Juilliard Pre-College Division. She received her B.M. degree in 1982 from the Oberlin Conservatory where she studied with Lawrence McDonald. During the summers she attended the Yale/Norfolk Chamber Music Program and the Grand Teton Orchestral Seminar where she studied with Stephen Girko. Upon returning to New York in 1982, she attended the Juilliard School where she studied with David Weber. She received her M.M. degree in 1984. She was a member of Juilliard Orchestra, the Jupiter Symphony, and has played in the New York City Ballet Orchestra. She has played the 1985-86 season with the Knoxville Symphony Orchestra, and during the 1986 summer was principal clarinetist of the Bedford Springs Festival Orchestra. She begins the 1986-87 season as second clarinetist with the Memphis Symphony Orchestra this fall.

The Ohio State University
Columbus, Ohio
James M. Pyne

James M. Pyne, associate professor of clarinet at The Ohio State University, began his career while he was still an undergraduate when Josef Krips selected him as assistant principal clarinet of the Buffalo Philharmonic Orchestra at age 18. In 1965 he became the orchestra's principal clarinetist, a position he held through the 1985-86 season. Mr. Pyne has recorded with the BPO under conductors Lukas Foss, Michael Tilson Thomas, Julius Rudel and Semyon Bychkov.



A frequent soloist, he regularly performs in chamber music concerts and has conducted numerous master classes at leading conservatories and universities. He is formerly a member of the Buffalo Woodwind Quintet and principal clarinetist of the Lake Placid Sinfonia. His research into clarinet mouthpiece design has led him to prepare handcrafted clarinet mouthpieces for professional clarinetists here and abroad; he has also conducted research into clarinet bore configurations, which has brought about modifications in clarinet bore and tone hole placements.

Mr. Pyne has been a clarinet instructor and chamber music coach at the Cleveland Institute of Music, State University College at Fredonia and State University of New York at Buffalo where he was also director of the University Clarinet Choir; in 1983-84 he was visiting professor of clarinet at the University of Michigan. While in Michigan he conducted research on the acoustics of woodwind instruments that led to the publication of an article that appeared in *The Clarinet*, journal of the International Clarinet Society.

During the summers of 1984 and 1985 he performed at the Sebago-Long Lake Chamber Music Festival in Maine. He was also the featured guest artist at the first Arizona Clarinet

Symposium in 1985. Mr. Pyne earned the B.F.A. in performance and music education at the University of Buffalo and the M.M. in performance and literature at the Eastman School of Music.

**Miami University
Oxford, Ohio**
Michèle Gingras



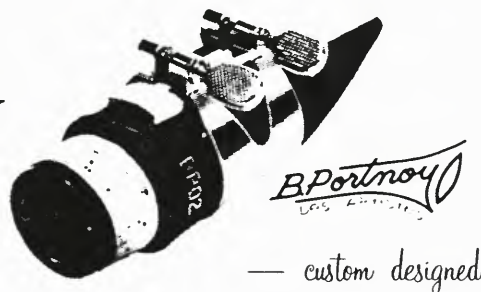
Michèle Gingras studied with Rafael Masella and obtained a first prize both in clarinet and chamber music from the Montreal Music Conservatory in 1981. As a Graduate Assistant

of Robert Marcellus, she obtained a Master of Music degree at Northwestern University in 1984. Her orchestral experience includes principal clarinet positions with the Santiago Philharmonic Orchestra in Chile, the Orchestre Professionel des Jeunes de Québec, the National Youth Orchestra of Canada and the New York Strings Orchestra.

A first prize winner at the Québec Music Competitions in 1979 and 1981, Ms. Gingras regularly appears as a soloist at Radio-Canada and has performed in several cities in Québec, in the United States and in Paris. She has taught in summer academies in Québec and Paris, as well as being an associate instructor of clarinet at Indiana University, where she is pursuing a doctorate with Earl Bates. Ms. Gingras is pedagogically active and serves as a jury member for the Montreal Conservatory annual exams; she has written several articles in the British CASS magazine.

(Musical Chairs will continue in the Winter issue — Ed.)

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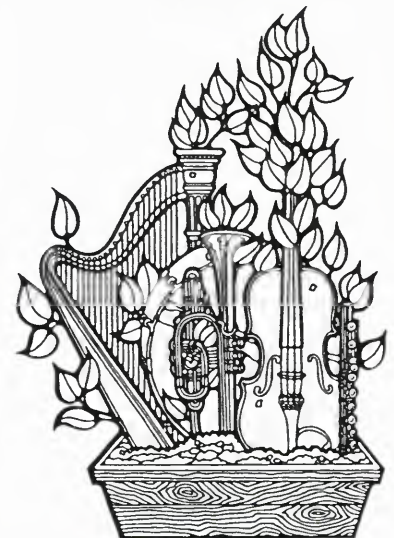
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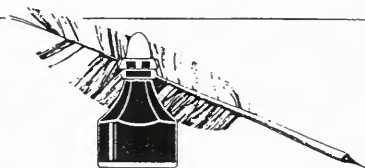
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REVIEWS



NEW MUSIC REVIEW

by John Mohler

Henry Larsen, *Toccata, Adagio, and Fugue* for Clarinet and Jazz Band. Available from composer, 192 N. Main St., West Hartford, CT 06107, solo part and performance tape for purchase, accompaniment on rental, 1983.

The *Concerto for Clarinet and Jazz Band* by the same composer was reviewed in *The Clarinet*, Vol. 10, No. 1. Henry Larsen is associate professor of clarinet, saxophone, conducting, and chamber music at The Hartt School of Music, Hartford, Connecticut. He performed as clarinetist in the Hartford Symphony Orchestra from 1950 to 1978 and now devotes his creative energies to writing for the clarinet. His works included a book for young clarinetists.

According to the composer's program notes,

Toccata, Adagio, and Fugue is another tribute to the clarinet and the tradition and heritage of the American Swing-Jazz Band by Henry Larsen.

The first movement features a difficult technical display for the clarinet with a modern instrumental expression of the Jazz Band.

The second movement consists of a few settings of a theme with some short cadenzas for the clarinet. The orchestrations of Benny Goodman, Claude Thornhill and Glenn Miller are acknowledged in this movement.

The third movement presents a theme made popular in the 1940s by the great jazz violinist, Stuffy Smith. The theme is the subject of a three-voice fugue. This movement has another cadenza after which the piece ends.

The *Toccata* does indeed call for a high degree of technical facility. Eleven solo cadenzas ranging from low E to B-flat⁴ are punctuated by rather abstract accompaniment sonorities, a true toccata. The style is

characteristically legato except for some low-register flutter-tongue.

As in the *Concerto* slow movement, the vibraphone plays a major accompanimental role in *Adagio*. Except for an early thematic statement and two short cadenzas (the last ending on A⁴), the solo part is secondary to the reed and brass lines.

In *Fugue*, the clarinet enters the fray only after considerable development of the perky thematic material in the accompaniment. There is a final solo cadenza.

Toccata, Adagio, and Fugue is a strong composition in a popular idiom. It has an instant appeal (though perhaps not so instant as the *Concerto*) and is well designed to have good direction to its conclusion. It is for mature performers.

by Charles West

Johannes Brahms, *Sonata No. 2*, Op. 120, No. 2. Ed. by Robert Cavally. San Antonio: Southern Music Company, 1984, \$10.00.

New editions of masterworks seem to fall into two categories: the purpose is either to be truer to the composer's intent or to reflect an editor's own interpretive ideas. This edition falls into the second category.

A measure-by-measure comparison of Cavally's edition with the *Sämtliche Werke* (Leipzig: Breitkopf & Härtel, 1949) reflects principal divergencies in the areas of *crescendi* and *diminuendi* and *tempo*, and with several added *tenuto* markings. There are almost twice as many *crescendi* and *diminuendi* in this edition as in the Collected, sometimes making better sense than at other times. In a few instances the location of the tops of *crescendi* are changed, as in the last phrase of the first movement, and occasionally an articulation is added or changed. For me, the changes of articulation in the second theme areas of the first movement cloud rather than clarify.

Especially noteworthy is the editor's changing of the second movement's marking from

Allegro Appassionato to *Appassionato, ma non troppo allegro*, and his addition of *ritards* and *a tempi* which do not appear in most other editions. The many dynamic changes in the opening statement of the second movement and added breath marks in the second movement and variations dramatically affect the shapes of the phrases.

In Cavally's defense, the *Sämtliche Werke* does fall short of being a true collected edition of Brahms' works, and it may not be the best point of departure for a new edition in the 1980s. Today, the musical world is enthusiastic beneficiary of almost 20 years' devoted scholarship by Donald and Margrit McCorkle, whose *Thematisch-Bibliographisches Werkverzeichnis* (München: G. Henle Verlag, 1984) shares this edition's publication date. With the McCorkles' observation that a good copy of the first (Simrock, 1895) edition with additions and corrections in Brahms' own handwriting exists in California, one wonders what the result of an edition following that specimen would be. It is not clear from the copy whether Cavally had the benefit of the McCorkles' findings.

Cavally's clarinet part conveniently provides many piano cues not found in other editions, and the copy is clear and readable. Although I do not feel that Brahms' work requires much reworking, the edition does provide an interesting interpretive point of view.

Arcangelo Corelli, *Gigue*, (from *Sonata No. 9*), for solo instrument plus woodwind quintet, arr. by Owen Goldsmith. Bryn Mawr: Theodore Presser, 1984, \$12.00.

This publication is attractive because of its versatility and the music's good quality. The ranges and technical demands are not excessive for fairly competent high school students. The solo flute part lies a little low to be effective; I suspect that the clarinet would be the better solo instrument. The other woodwind parts are dominated by dotted quarters, and the keyboard part reads like a reduction, at times too spread to be completely covered by most pianists' hands. It is a bit dear in price, but moderately easy pieces of versatile instrumentation are items that we frequently find useful.

Yvonne Desportes, *Suite Italienne*, for four B-flat clarinets. San Antonio: Southern Music Company, 1986, \$17.50.

In 1950, the Albert J. Andraud Wind Instrument Library copyrighted *Suite Italienne*—a flute quartet of four movements, each named after an Italian city. This 1986 publication is an arrangement of the earlier flute quartet, apparently done by the composer. Comparison with the flute version reveals some minor differences—especially of tempo.

Suite Italienne is a programmatic, lyrical piece with harmonic resources and devices similar to the *French Suite*: major seventh chords, cross relations, parallel chords—and with the same skillful use of ostinato that is present in her *French Suite*. The fourth part is noticeably less complex and the first part is considerably more difficult than the second and third parts. The first part requires a good amount of facility in the top octave of the range, and the fourth part has a few trills whose intended upper note is unclear.

In difficulty, this quartet is near the *French Suite*; in quality, it is much nearer her *French Suite* than *Normandie*, and as such certainly represents a viable addition to the clarinet quartet literature. What if it was a flute quartet first? Transcribing worked well for Bozza!

BOOK REVIEW

by John Mohler

Thomas Ridenour, *The Annotated Book of Altissimo Clarinet Fingerings: An Invaluable Workbook and Guide for the Serious Clarinetist*. Tom's Clarinet Service, 915 Charles St., Orlando, FL 32808, copyright 1986, 65 pp.

The author is a graduate of Yale University. He has taught at Wesleyan University, Trinity College and Hart College, and has performed extensively in the New York-New England area. Mr. Ridenour's articles and cartoons regularly appear in *The Clarinet*. Tom's Clarinet Service has recently moved from Middletown, CT, to Orlando, FL.

Mr. Ridenour remarks in the Foreword, "...that merely having a large number of fingerings at one's disposal, though a decided advantage, is no guarantee of success. The multiplicity of fingerings in themselves may simply create confusion unless their use is guided by a well-developed musical sensitivity

and insight. The inner vision we have of music, not just digital expedience, must always guide our technical choices. When teachers encourage their students to develop such objective insight, unclouded by the various limitations and conventions of clarinet technique, much will be put into perspective." He especially credits earlier publications by Allen Sigel, Elsa Ludwig-Verdehr and Paul Drushler as well as the inspirational teaching effectiveness of Keith Wilson.

Although the book has a primary concern as titled, opening sections deal with the throat tones and "homogenizing the middle break." In the latter section are described the right-hand thumb technique (when seated!) for several resonance fingering sequences and adjustment suggestions for side B-flat improvement. "Homogenizing the high break" details use of the half-hole and the open left-hand thumb tone-hole techniques and adjustment of the register key clearance.

The major portion of the book consists of 205 altissimo-register fingerings through E⁵ presented in very clear diagram form. Most are accompanied by annotations which include playing characteristics and suggestions as to possible uses in the repertoire drawn from the author's experience. There are several pages of blank diagrams for use by the reader-player. Listed in an appendix are complete entries for repertoire mentioned in the annotations.

The book is printed very clearly and spiral bound for convenience of use. For a future edition some type of fold-out page arrangement might be considered in order to avoid the necessity for page turns between diagrams and comments. Though the reviewer did not find all of the fingerings tried to be immediately successful (as might be expected), *The Annotated Book of Altissimo Fingerings* successfully elaborates on extension of the knowledge of clarinet technique.

New Publications for Future Review:

W. A. Mozart (arr. Voxman and Block), *Larghetto and Allegro*, and *J. L. Bella Allegro* for three clarinets, Southern Music Co. \$6 and \$4.50.

Sharon Davis, *Duo Sonata* for B-flat clarinet and piano, WIM Music. \$12.00.

John Russo, *Sonata No. Four* for clarinet and piano, Tenuto Publications. \$8.00.

William Bergsma, *Four Songs* for medium voice, clarinet, bassoon and piano, Galaxy Music Corp. \$6.50.

George Benjamin, *Octet* for flute, clarinet, celesta, percussion and solo strings, G. Schirmer, Inc. \$17.50 (score).

Recordings

LARRY COMBS, CLARINET, with Gail Williams, horn, & Mary Ann Covert, piano: S731. Rochberg, Trio: Schuller, Romantic Sonata: Rosza, Sonatina for Clarinet Solo. (Combs is principal w/Chicago Symphony)

MITCHELL LURIE, CLARINET —
S301: BRAHMS Sonatas Clarinet & Piano
S851: Halsey Stevens Clarinet Concerto, Lukas Foss Oboe Concerto (w/Bert Gassman, oboe), Crystal Chamber Orchestra.

JAMES CAMPBELL, CLARINET —
S331: Poulenc Sonata, Jeanjean Carnival of Venice, Vaughan Williams Studies in English Folksong, Berg, Schumann.
S333: Weber Seven Variations, Arnold & Martinu Sonatas, Lefevre Sonata.
S338: Lutoslawski Five Dance Preludes, Debussy Petite Piece & Premiere Rapsodie, Bozza, Gade, Pierne.
S338: Lovreglio Fantasia on La Traviatta, Hindemith Sonata, Finzi, Weiner.

DAVID HARMAN, CLARINET —
S337: Donald Francis Tovey, Sonata Milhaud, Burgmuller.
S730: Saint-Saens Sonata, Jeanjean, Gaubert, Messenger.

MELVIN WARNER, CLARINET —
S332: Weber Grand Duo Concertante, Spohr Six German Songs, W.O. Smith Five Pieces.
S335: Weber Fantasie & Rondo, Martino Set, Stravinsky Songs, Penderecki Miniatures

MENDELSSOHN & REGER Clarinet Sonatas: S334. John Russo, clarinet; Ignacio, piano.

MAX BRUCH Eight Pieces for Clarinet, Viola, & Piano: S843. Empire Trio (Ethan Sloane, Alan Iglitzen, Paul Posnak).

VERDEHR TRIO —
(Elsa Ludwig Verdehr, clarinet)
S844: Thomas Christian David, Trio: Jere Hutchison, Nocturnes of the Inferno.
S848: Joseph Haydn, Trio: Karel Husa, Sonata a Tre. Violin, clarinet, & piano

CLARINETs: Floyd Williams & Charles West, OBDO: Darrel Randall: S355. Gunther Schuller, Duo Sonata: Stefan Wolpe, Suite in Hexachord: Ingolf Dahl, Five Duets.

WESTWOOD WIND QUINTET —
S801: Hindemith & Nielsen Quintets
S750: Samuel Barber, Summer Music: Gyorgi Ligeti, Six Bagatelles: Mark Carlson, Nightwings (for tape & wq quintet). Also available in Compact Disc (\$18.95).
S250: Klughardt Quintet, Berio Opus Number Zoo, Mathias Quintet.

SONI VENTORUM WIND QUINTET —
S251: Danzi Quintets op. 88, nos. 2 & 3.
S258: Etler Quintet No. 2, Bergsma Changes for Seven, Goodman, Zaninelli
S253: Quintets by Paul Taffanel, Jean Martinon, & Claude Arrieu

RICHARDS QUINTET - S252: Johann Peter Muller Quintets Nos. 1, 2, & 3.

CLAREMONT WIND QUINTET —
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Participating clarinetists: Ronald deKant, Charles West, Russell Dagon, Edwin Riley, Joseph Lukasik, David Randall. Works performed: *Fantasy Trio* for Violin, Clarinet and Piano, Faith (West); *Five Duets*, Dahl (deKant and West); *A Short Lecture on the Clarinet*, Bolcom (deKant); *Concertpiece No. 1*, Op. 113, Mendelssohn (deKant and West); *Trio*, Op. 8, No. 2, Bouffil (Lukasik, deKant, Riley); *Obrazki Muzyczne*, Dubanowicz (Dagon, Randall, West); *Of Place, As Altered*, Childs (Riley, Dagon, Randall, deKant, Lukasik, West); *Concertante*, Op. 2, Schindelmeisser (Randall, Riley, deKant, Lukasik); Russell Dagon recital: *Sonata*, Op. 120, No. 2, Brahms; *Sonata*, Poulenc; *Trio*, Khachaturian; David Randall and Edwin Riley recital: *Duo*, Op. 15, Burgmüller (Randall); *Four Hebrew Melodies*, Bellison (Randall); *Sonatina*, Op. 27, Rozsa (Randall); *Sonata*, Kostianen (Riley); *Concerto*, Copland (Riley); *Concertpiece*, No. 2, Op. 114, Mendelssohn (Randall and Riley)

Thomas Ayers, clarinet and basset horn, The University of Iowa, April 13, 1986. *Partita in G Major*, Telemann; *Six Bagatelles*, Mayr; *Fables de la Fontaine*, Ayres; *Scenes from Tyneside*, Tate

Patricia Kostek-Huebner, clarinet and basset horn, University of Missouri-Kansas City, September 7, 1986. *Divertimento for Two Clarinets and Piano*, Ponchielli; *Four Pieces*, Op. 5, Berg; *Renascence for Solo Clarinet*, Kramer; *Concerto for Basset Horn*, Rolla; *Concertpiece No. 2*, Op. 114, Mendelssohn

Beverley Lavocat, clarinet, McNeese State University, July 8, 1986. *La Fille aux Cheveux de Lin*, Debussy; *Sonatina*, Martinů; *Sechs Deutsche Lieder*, Op. 103, Spohr; *Quintet*, K. 581, Mozart; *Overture on Hebrew Themes*, Op. 34, Prokofiev

Pamela Poulin, clarinet, The State University of New York College at Cortland, March 18, 1986. *Overture on Hebrew Themes*, Op. 34, Prokofiev; *Suite for Clarinet, Violin and Piano*, Milhaud; *Sonata*, Heiden; *Serenata in Vano*, Nielsen

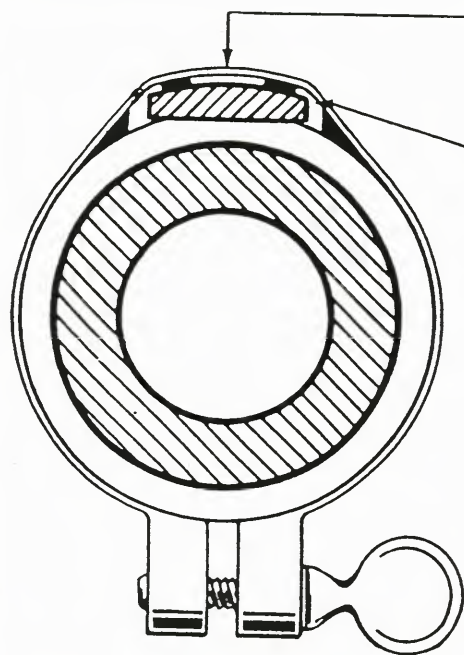
The Ramey Trio, Maxine Ramey, clarinet, Richard Ramey, bassoon, and Ann Nagell, piano with Leon Gregorian, guest conductor, Michigan State University, April 16, 1986. *Fantaisie Concertante*, Villa-Lobos; *Duet-Concertino*, Richard Strauss; *Appalachian Spring*, original suite for 13 players, Copland

John Bruce Yeh, clarinet soloist with Chicago Chamber Orchestra, June 15, 1986. *Concerto*, K. 622, Mozart (performed on basset clarinet); *Quintet*, Op. 34, Weber (arr. for string orchestra)

Student...

Brent Copenbarger, clarinet, D.M.A. Recital, University of Wisconsin-Madison, June 16, 1986. *Kleines Konzert* for Clarinet, Viola and Piano, Uhl; *Suite for Three Clarinets*, Cooke; *Quartet*, Op. 7, Crusell

Bronwyn E. Lee, clarinet, Graduate Recital, University of Wisconsin-Madison, April 4, 1986. *Concerto* in F Minor, Op. 5, Crusell; *Pied Piper*, Hannay; *Sonatina*, Op. 27, Rozsa; *Contrasts*, Bartók



*vertical pressure
not horizontal as
other ligatures*

exclusive side shoulders *

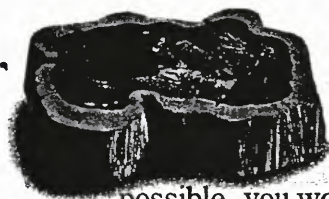
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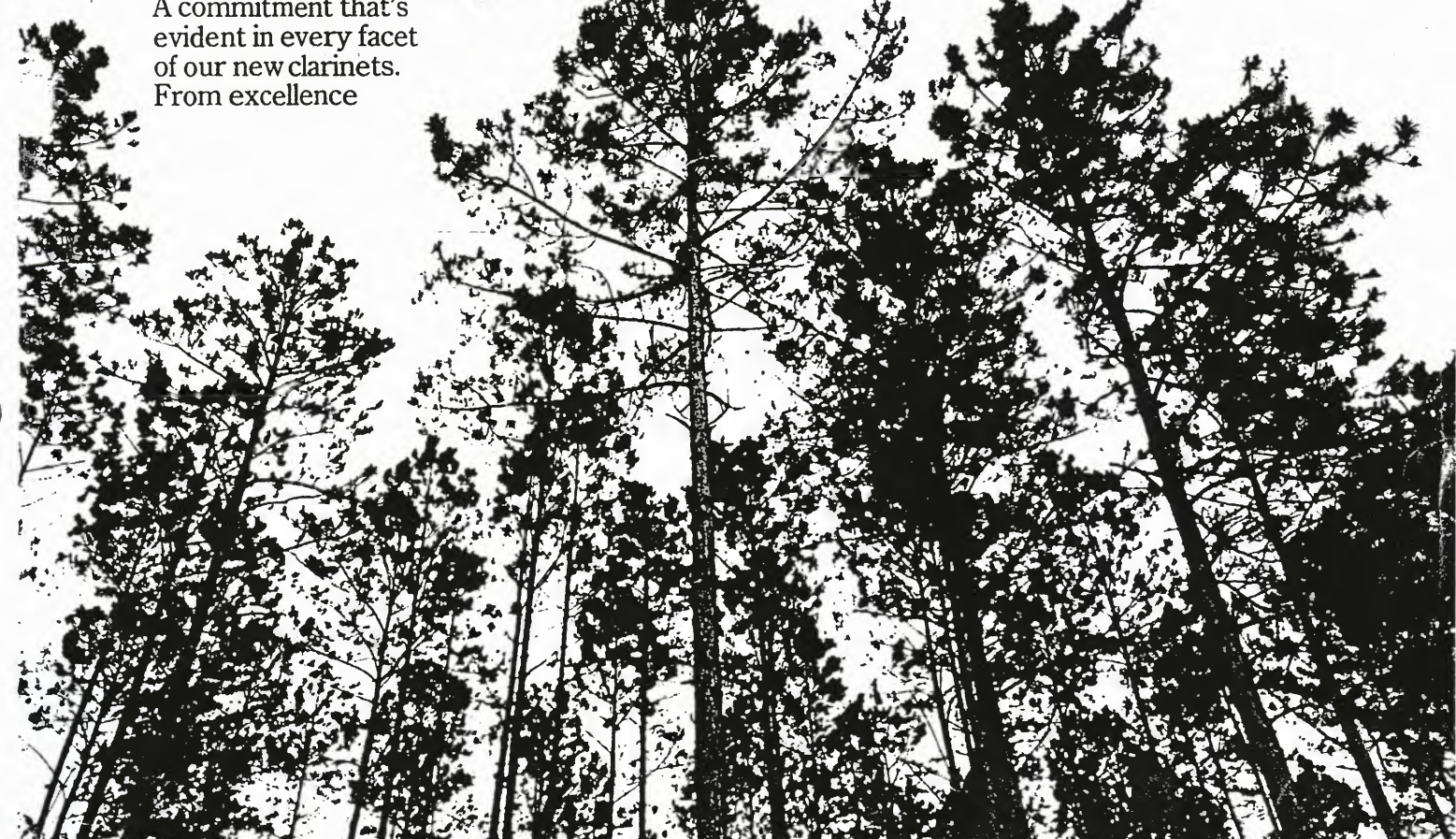
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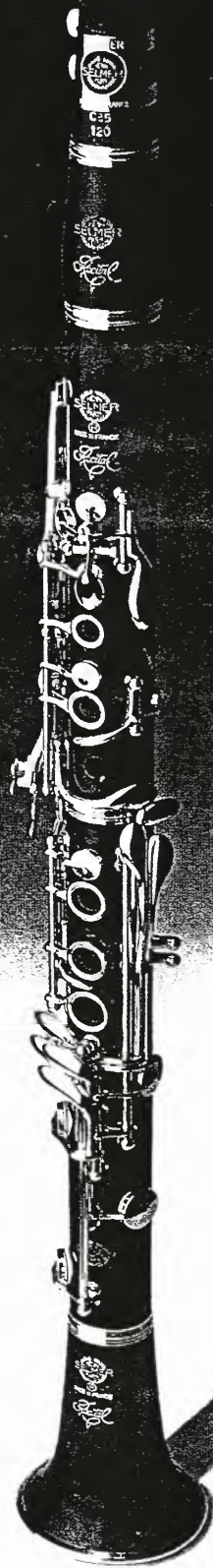
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