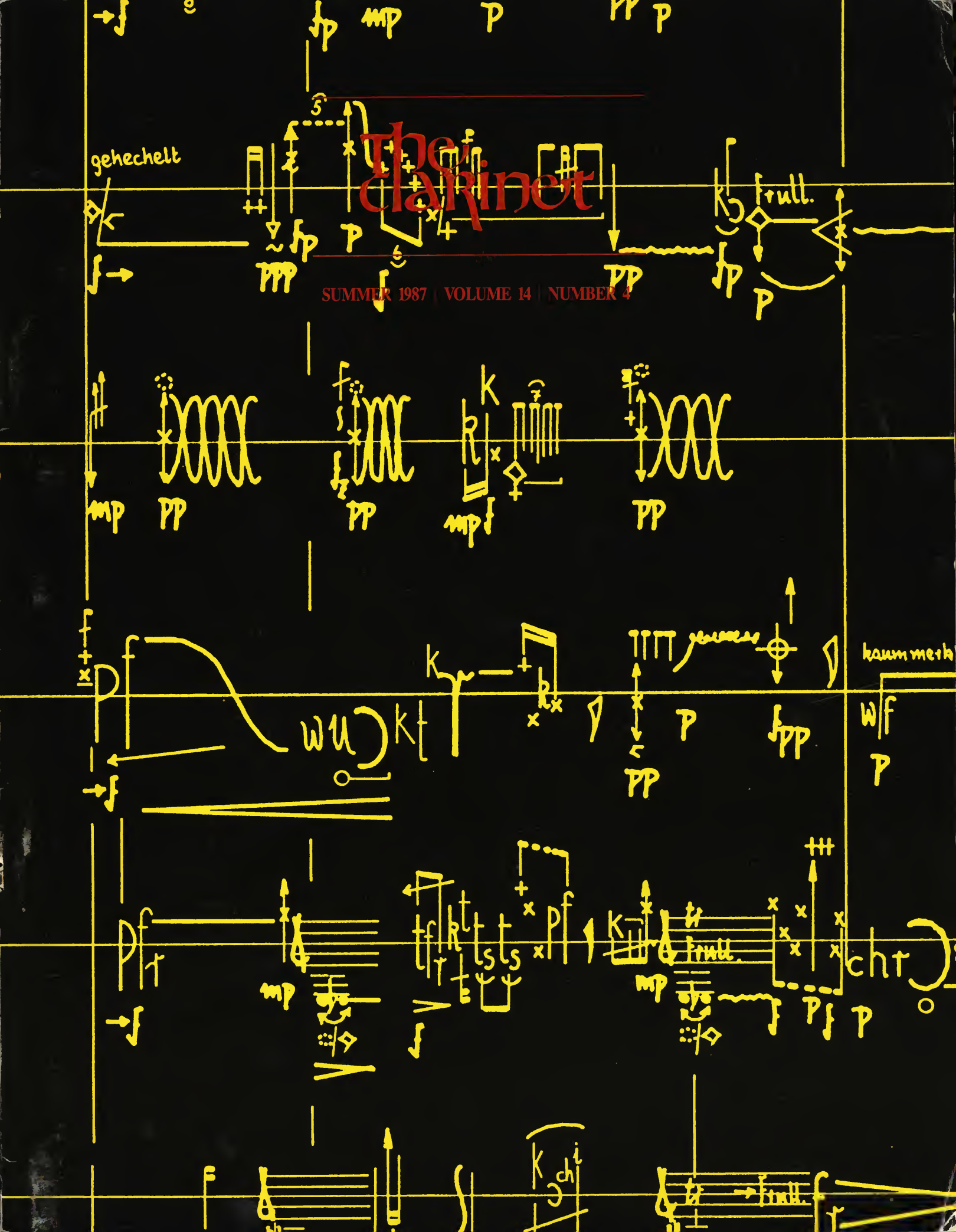
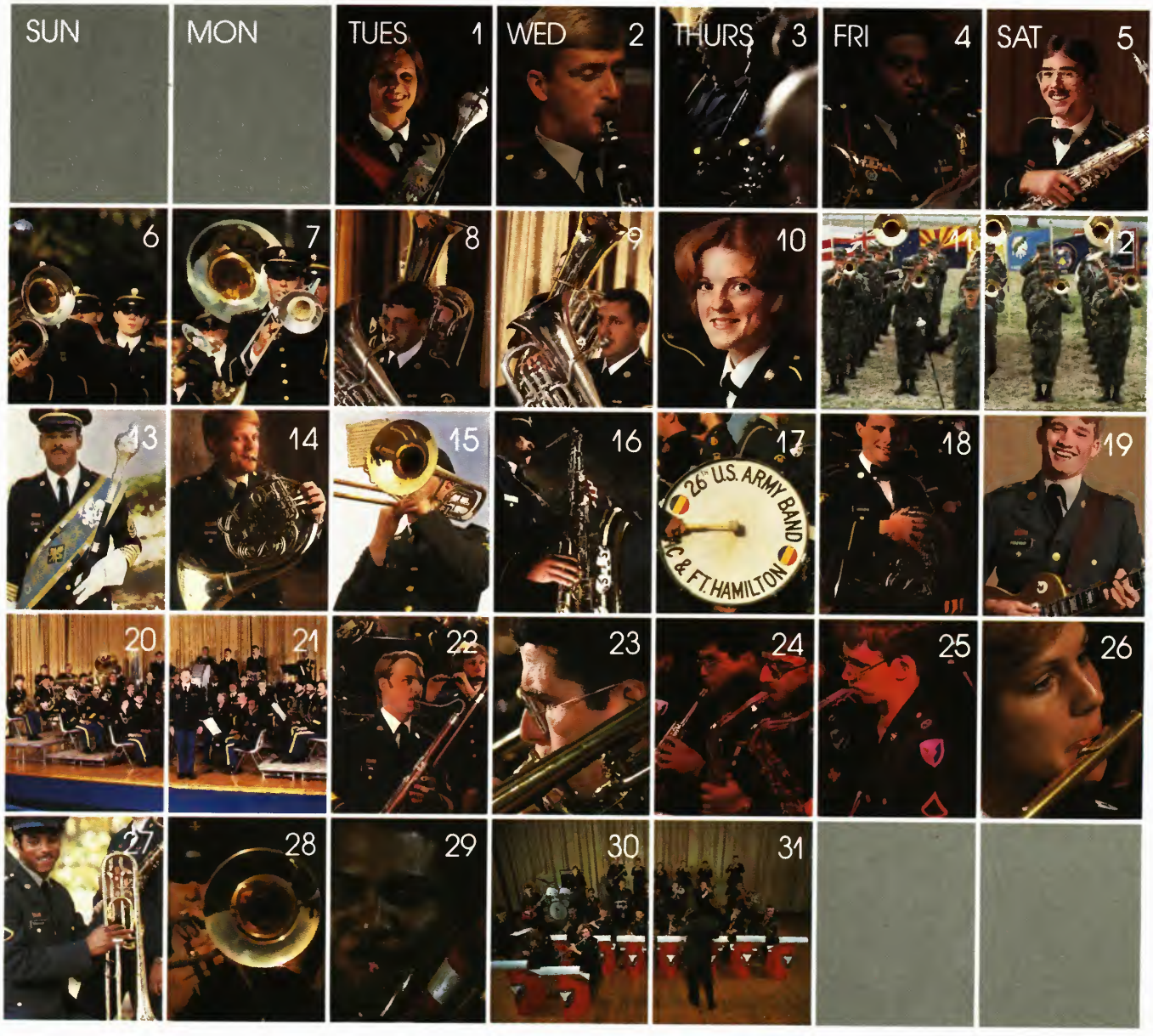


The Clarinet

SUMMER 1987 | VOLUME 14 | NUMBER 4



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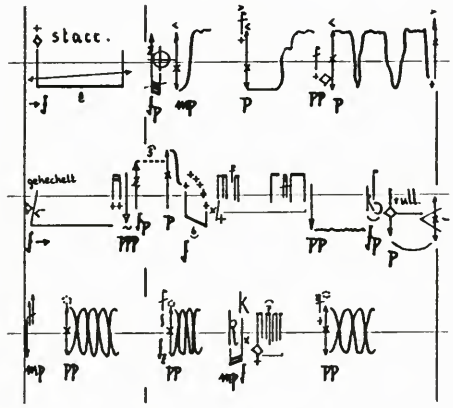

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PIERCE'S POTPOURRI

by Jerry D. Pierce

A popular American newscaster who has quite a noontime following is Paul Harvey. Paul's son, whose professional name is Paul Aurandt, studied piano with the intention of becoming a concert artist. He now writes the radio show "The Rest of the Story" which his father broadcasts. Needless to say, musical subjects that are covered from time to time have that certain insight of someone who has "been there." But getting back to the news show, Paul mixes personal experience and opinion, which sets him apart from other newscasters. One of his features is his "from the mail bag."

If I may twist that phrase a bit, from my mail box comes a note from Bruce D. Geyer of the 295th Army Band. Its woodwind ensemble performs at various functions and sometimes is called upon to supply background music for luncheons, dinners and receptions. They have found the two clarinet and bassoon format to be very successful but have trouble locating suitable music. Works from the classical era seem to be the most successful, but the Haydn, Mozart and Devienne trios have now been used more than a few times, and Geyer would appreciate suggestions from our readers about other music that might be suitable and available.

It has also been mentioned that the Army is at about 65 percent strength for clarinets. This is a situation that I now hear from all of the branches of the military. The service bands offer much opportunity for young players, and I am surprised that in this day and age more clarinetists don't take advantage of positions with these bands.

Jeoff Flolo of Upper Marlboro, Maryland has formed a chamber ensemble of clarinet, flute and string quintet in the style of a salon orchestra of days gone by. His problem is, again, finding music suitable for his instrumentation. I seem to recall that years ago Cundy-Bettoney published quite a bit of music for "hotel type" ensembles. Their catalog has long since been acquired by Carl Fischer, and almost all of that sort of music has been deleted. Harry Bettoney had a large personal library of clarinet music in addition to those works that were published by Cundy-Bettoney.

As with publishers today, some of the C-B editions were direct "lifts" from earlier publishers who had let the music go out of print. Sadly it seems that a wealth of music for the clarinet has evaporated. If any readers know what happened to Mr. Bettoney's library, I'd appreciate hearing from them. The Carl Fischer publishing company has through the years published many fine clarinet works, and it is hoped that they may be enticed into offering an archive service before long.

Getting back to Paul Harvey, only this time I'm referring to the British clarinetist/saxophonist/teacher/composer. Paul has finished a marvelous project by writing a four-volume clarinet method based throughout on popular songs of today and famous light classics. His method assumes the student has no previous knowledge of either the clarinet or music. All four books are published by Wise Publications in England. Good grade paper and excellent photographs enhance the value of these 48-page volumes which are distributed by Music Sales Limited.

On Sunday, April 5, our "Potpourri" Clarinet Quartet traveled to Champaign, Illinois to play a concert for Harvey Hermann's 18th Annual Clarinet Choir Festival. Year after year Harvey and the members of the University of Illinois Bands Clarinet Choir work endless hours to stage this free event. This year's invited choirs included the University of Minnesota with John Anderson conducting, the Northern Illinois University Clarinet Choir with Mel Warner conducting, and the L.L. Wright Junior-Senior High School Clarinet Choir with Steven Boyd conducting.

All of the choirs presented their programs on Saturday evening, including the host choir from the University of Illinois Bands that Harvey Hermann conducts. On Sunday we played our concert before the final massed choir concert of the festival. Hats off to Harvey and the members of his choir who work so hard to make this event successful. It was a stimulating weekend which my wife, Linda, and I, and the other members of the quartet, Ron Monsen and Ann Marie Bingham, thoroughly enjoyed. There is a lot of young talent out there, and it is a joy to share our music making through the medium of the clarinet.

For more than a few years now I've tried to obtain a copy of Walter Distelhorst's *Clarinet Chamber Music Repertory.* My references gave Louisville, Kentucky as his home, so when Ernie Gross moved there to play in the orchestra, I asked Ernie for help. It turns out that Mr. Distelhorst was born in 1884, and when he died, he left his music and notes to the University of Louisville. Much of the material still is not catalogued. This is not unusual as the Oberlin Conservatory of Music is about to finish processing all of the material the late Gustave Langenus, who died in 1957, left Oberlin's library (through the kindness of George Waln).

In references that I've seen, Mr. Distelhorst's work has been referred to as a "38-page booklet." I was hardly prepared for the large spiral bound book that contained well over one hundred pages, including copies of personal correspondence to clarinetists like Burnet Tuthill. I was even more taken back when I saw that this work was really "Chapter 7, Volume III" of a notebook on the clarinet. The author says it is "by an amateur for amateur clarinet players, an uncompleted labor of love." The contents could well have been used for a doctoral thesis in the 1950s.

Ernie has really outdone himself this time. Some of the items that caught my eye were two quintets by Samuel Coleridge-Taylor for clarinet and string quartet. He was one of the first classical black composers to gain fame. I have his *A Major Quintet*, Op. 10 (Musica Rara) but was unaware of the one in F# Minor. How about a *Suite for Clarinet and String Quartet* (1931) by James G. Heller, a Cincinnati rabbi? Then there is a listing for a Frederick Zech (1858-?). He was a Philadelphia pianist, conductor and composer who studied in Berlin and later

conducted in San Francisco. Mr. Zech wrote two clarinet sonatas. Probably the above-mentioned works weren't published, but they would surely be of historical interest if they were located. It would appear that Walter Distelhorst had extensive knowledge which has long since been forgotten.

Wallace Tenney comes to mind as another teacher/clarinetist who knew much about the repertoire and history of the instrument. He wrote articles for the old *Woodwind Magazine* that Ralph Lorr published in the late 1940s and early 1950s. Prof. Tenney imported unusual clarinet music and had a small mail order business in his home. I never met the man, but I did have occasion to write to him several times during my high school years. No doubt he is dead now, and I can only wonder what happened to his library.

A very sad story comes to mind concerning the fate of one clarinetist's belongings. I was "playing out my local No. 802 musicians' union card" in New York City, which meant that I couldn't hold a steady playing job until after six months' residency. I played Feasts (Italian Church Holidays) in small concert bands to "survive." An older Italian gentleman by the name of Gennard Volpe played in the bands now and then, and we became friends. He was an absolute máster when it came to mouthpieces and facings. There was the usual amount of clutter in his small New York City apartment, as his wife had died and he had no family left.

His place was filled with music, mouthpieces, reeds and so on. Suddenly I didn't see him on these band jobs anymore, and no one seemed to know what had happened to him. Being summer, I figured he had gone on vacation, but after a month or so I decided to wander by his place. I was told by the building "super" that Volpe had died somewhere in New York City and probably didn't have any identification on him. After a time the landlord, receiving no further rent, went into Volpe's place with "shovel and garbage bags" and emptied the place so that it could be re-rented. Imagine how much of Gennard Volpe's life's work ended up in a dumpster.

Suffering less ill fate is the short, sad and extremely beautiful *Adagio Elegiaco* for B-flat clarinet and piano by Ernst Toch. This work, composed in 1950, was probably never performed in Toch's lifetime and was forgotten in a stack of papers of Toch that was given to the University of Southern California. The curator came across the music one day and sent it over to Mitchell Lurie. He fell in love with the piece and performed it in London at the I.C.C. in 1984. It has now been published by Theodore Presser Company.

Last summer at the I.C.C. in Seattle, Washington, James Collis loaned me his bound copies of this *Symphony* magazine which he was editor of (and published) in the late '40s and early '50s. *Symphony* was the forerunner of *The Clarinet*, whose 26 issues and one supplement appeared in the 1950s before it ceased publication. The amount of knowledge contained in those hundreds of pages is staggering, yet Jimmy Collis didn't become rich from those ventures. I guess that as with so many facets of clarinet, it was a labor of love.

Other contributions that have had a far greater value than many of us realize are Levin W. Foster's *A Directory of Clarinet Music* (from 1939/1940) and, more recently, John Snyder's *A Partially Annotated Bibliography of the Clarinet*. Now Jo Rees Davies of Brighton, England is attempting to extract all of the clarinet works mentioned by Fétis. She has already completed a compilation of all of the clarinet works mentioned in the Whistling and Hofmeister *Handbook* of 1817 and its ten supplements. I can only say that I have the deepest admiration for these people. It will be up to history to reward them as I am sure their earthly wealth doesn't reflect such marvelous labors of love.

I mentioned in my last column that Richard Pringsheim was compiling a discography of music published by his Musica Rara. He sent me the *Franz Krommer 1759-1831* album (Claves D 8602) which contains the Krommer *Concertos*, Opp. 36 and 86 played by clarinetist Thomas Friedli and the English Chamber Orchestra on side one and the Krommer *Concerto for 2 Clarinets*, Op. 35 where Mr. Friedli is joined by Anthony Pay on side two. The performances are superb, as we have come to expect from these fine players. Even more enticing is the music, especially the rarely played opus 86. I am sure that this recording is going to inspire others to perform these Krommer works.

Another record that I want to mention here was sent to me by my good friend Marcel Salle of Annecy, France. It seems this recording is available from G. Leblanc in France. It features Robert Costarini performing the *Grand Duo Concertant* of Weber and the *F Minor Sonata* of Brahms with Philippe Davenet at the piano. I am always amazed (and amused) that as a "prerequisite" to a soloist career in France, every clarinetist seems to record the Brahms and the Weber. Most, if not all, of the fine French players today are products of the Paris Conservatory, which has a long history of producing players with dazzling technique.

Yet music that these French players can do so well seems to be neglected until after yet another recording of the Brahms and Weber

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masterworks are committed to "wax." The feature that this writer noticed more than anything else was M. Costarini's sound. This record should lay to rest the notion that the listener can tell whether this or that French player uses a Buffet (or Selmer, or Leblanc, or whatever). Good clarinet playing is good clarinet playing (and in this case M. Costarini plays a Leblanc). I hope that we can hear more of his artistry.

Also from France comes an album titled *Clarinet et Piano* (Stereo Gravure Universelle—Nº. CC 81329). Norbert Bourdon is the clarinetist and Bernadette Rehak the pianist. Side one is again the Weber *Grand Duo Concertant*, but side two offers a refreshing change containing works by Widor, Meister, Cahuzac and Jeanjean. Mr. Bourdon also possesses a fine tone. In this case his instrument is a Buffet Prestige. As mentioned earlier in this column, the French are noted for their technique. Marcel Salle points out that "Bourdon" means "bumblebee." That pretty well sums up M. Bourdon's performances of the *Erwinn Fantasy*, the *Variations sur un air du Pays d'Oc* and *Le carnaval de Venise*. Sheer fun to listen to and no doubt just as much fun to record. It's "show and tell," and in my book, there's nothing wrong with that.

Finally, I want to mention a recording of the Aaron Copland and Gerald Finzi concertos. Steuart Bedford conducts the Northern Sinfonia of England, and George MacDonald is the clarinetist (ASV Digital—DCA 568). There is certainly something to be said for recording works with your own orchestra, as George is also the principal clarinetist. He gets excellent support from his colleagues. His interpretation of the Copland (especially the last movement) is different from the Benny Goodman recording which we have come to know.

George has played enough jazz to impart his own ideas in the Copland, so this isn't just "warmed over Benny" (as well it shouldn't be if one is going to make a statement in "wax"). The Finzi *Concerto* reflects a more "English" approach to tone. The interpretation is interesting, but, probably to American ears, Thea King's recording of the Finzi will be the preferred one.

The "filler" on side one of this recording titled *Clarinet Concertos* really sparked my interest, Walter Mourant's *The Pied Piper* for clarinet, strings and celeste. I have a pretty large collection of music for clarinet, and I'm usually able to produce the "spots" for most recordings I listen to. Mourant is a writer of music for television, show, etc., so I would assume that his *The Pied Piper* might still be in manuscript. However, the jacket notes state "his *Swing Low Sweet Clarinet* has sold over a million records in the States." I was immediately on the phone to my friendly record collector to find out why I hadn't heard of the album (or record).

The best I could come up with was that Abe Most had once recorded a work by that title, (I'm sure that neither Abe nor even his brother Sam ever did a clarinet tune that sold a million copies—and they are FINE jazz players. Being studio musicians, perhaps they were on a session.) Digging farther back in my memory, there might have been a Buddy DeFranco record or album on Decca by that title. (It was either a 10-inch 33⅓ or else a 78 rpm record.) "Over a million records" though, well, that has to be the best kept secret in clarinet playing. Be that as it may, you'll enjoy the recording of George MacDonald's playing.

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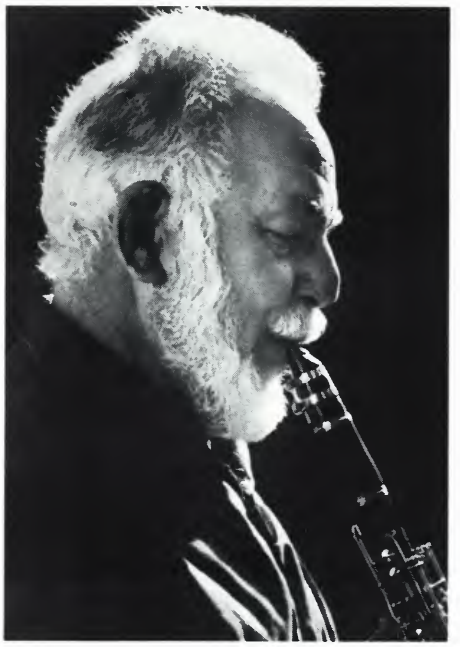


Rosario Mazzeo

Series II, No. 8

by Rosario Mazzeo

Before I commence with matters I mean to write about in this issue, let me thank all of you who have written or phoned me about the Mozart "Kegelstatt" article which appeared in the recent Winter issue of *The Clarinet*. It was gratifying that 100 percent of the writers, both from our continent and Europe, agreed completely with my premise. Even more, a couple of them voiced a thought which I had chosen to leave unsaid. That is, that there are not many clarinettists who can sing warmly amongst the throat register tones or at least bring off the thematic material with the breadth, warmth and sustained singing quality which appear to be called for. However, let us not stop trying.

Human hands come in so many shapes, sizes and strengths, with so much variation in the habitual natural manner of their motions, to say nothing of their especial digital dexterity, that one must be very careful in uttering generalities concerning the mastery of the motions on an instrument. When facing various problems, teachers are often in a quandary as to what route to take in moving towards the development of efficient, succinct motions with adherence to the need for efficiency, yet making every effort not to develop motions which are physically unnatural to each hand's makeup. The player should observe his own motions in a large mirror. Performers sometimes find it hard to believe any criticism of hand and finger motions unless they see clearly how they are actually moving their fingers or hands.

Some teachers take the position that nature will provide, and thus each player should allow his natural instincts, body rhythm and habits to dominate movements. Often these bring one either to physical problems, and possibly a doctor, or to dead ends while seeking to develop particular proficiencies of technique. I have known a good many medical specialists who have had a surprising number of players come to them for solutions to serious problems of musculature, posture or joint nature. Mannerisms of motion, when once adopted, are very difficult to translate into other movements (especially a dissimilar one). Incidentally, for the purposes of this article, I use the word "technique" solely in relation to physical motions, though of course in the totality of its meaning it refers to all controls, manual and cerebral.

After achieving a hand position which is thought to be efficient, the first major problem for the player to solve is the riddle of the isolation of individual finger motions. This is an absolute must, since the fingers cannot act efficiently, separately or together unless each is able to follow its own specific directions as sent from the brain. Thus *each* action should be made in isolation, without any (or at least a minimum of) appreciable sympathetic motions from other fingers. There is a great deal to be said about all of that, but for this particular article I want only to describe some studies which can do wonders in developing individual finger control and for making independent, sequential motions unrelated to each other, unless there is a specific reason for so doing. Keep in mind that there are not that many normal human activities which involve quite so much disciplining of so many fingers.

Recall that to move a finger one needs to give a specific command. Before the player seeks to obey this command, a teacher should be certain that the player's hand is poised in a "home base" attitude. The game begins from there. At the start is an analysis of the player's size, corpulence or lack thereof, finger length and size, finger normalcy, etc. When the player is poised and ready to play, each finger should be in a position which allows the simplest, shortest and least motion to reach its desired goal. There should be no element, or even hint, of glissando or any other between-tone sounds. One could say that *each* finger should start from *its* "home base." The body should feel free and attentive—but not tensed. This is the point to which I have been heading as a start for outlining my premise.

What now is involved in making these efficient motions is *clear purpose*. In analyzing untold numbers of players' finger errors, or shortcomings, I have found that insufficiently controlled rhythm appeared to be at the very root of it all (assuming the recommended hand makeup and position as described above). Lacking split-second type of command, a finger acts with the speed and manner of normal daily usage. This does not project the authority and decision required for musical performance. That command must have its roots in strong will power, and it must direct at precise moments. The more clear cut is the rhythmic pattern in the mind and psyche of the player, the more will the motion be the desired one as to manner of use and timing.

The subject of finger motions is one not easily dealt with. I venture to do it here because our readers are a select group already much involved with them.

After all, we must recognize that our "fingering" is fundamentally a means of changing pitch. I like to consider that the fingers we move are the "fingering," not the resulting combination of fingers in the position by which the actual pitch is determined. We are most concerned with the finger(s) we *move* in order to get to the next pitch.

The rhythmic sequence of the pitched tones does a great deal to affect the phrase. Among other things we must recognize that *rhythm is a matter of proportion*. Time after time, again and again, with players of every degree of excellence, I found that most finger stumbling had origin in an unclear and/or lethargic rhythmic concept.

Of course solfeggio instantly comes to mind as the answer. But alas, it seems that nowhere is there really sufficient attention paid to performing (vocally), with punctilious exactness, any given rhythmic patterns while simultaneously tapping an underlying metric pulse. Thus we can first deal with the subject of rhythms, not allowing ourselves to be hampered by thoughts of the finger motions themselves.

Many players, at any precise moment, are trying to handle the business of sorting out the

rhythmic commands of the music, meanwhile having very little of themselves left over to move fingers in their most efficient ways. The result is insecurity of performance, with the blame being given to the "fingering" rather than to the motivating impulse—rhythmic clarity being the first. Of course it is understood that music's requirements may demand any number of modifications of these movements. My remarks here are intended only towards developing controls which will free one, thus allowing for all manner of subtle timings.

I have found what is for me an ideal set of studies. All of my pupils have to face and master these. Initially they are a little aghast at having to sing and conduct during the first 10 or 15 minutes of each lesson, but it is only a short while until they sense a new rhythmic security and buoyancy and then become enthusiastic about meeting and mastering these rhythmic joinings of voice and hands. All then thrive on the digital security resulting from timed manipulation. It is also amazingly helpful in developing sight-reading abilities, since the rhythmic patterns have been so thoughtfully and fully displayed that the response is spontaneous.

The volume mentioned is *Rhythmic Training* by Robert Starer, copyrighted in 1969 and published by MCA Music, a division of MCA, Inc. International Copyright Secured. Quotations here are made with the kind permission of the publishers.

Though Mr. Starer may not have envisaged my precise use of the material, it turns out to be ideal for me. It is by far the best work of its kind which I have ever seen. Bear in mind that *all* my pupils must develop a complete and flexible command of the entire volume, regardless of the fact that (even at the start) they already may be well-established symphony players holding responsible positions.

Concentration is developed by having them conduct (by tapping on their knees) a very clear-cut portrayal of the rhythms indicated. The left hand sounds the prime pulse (on the left thigh) and the secondary pulse (sounded on the left knee). The right hand (sounding on the right knee) taps the non-accented notes.

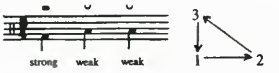
These motions are critically important, since they place you in the position of willfully activating two differing operations in exact relationship to each other. This makes the reconciliation of the rhythms of the tapped and voice movements, described in the next paragraph, a single controlled product (operation). In the performer it also produces an extraordinary capacity to play in close concert with other instruments, whatever their rhythmic display. And it makes for a quite special poise in one's own playing, because the wind and other controls act without the incumbrance of simultaneously analyzing and solving matters of ensemble rhythmic coordination.

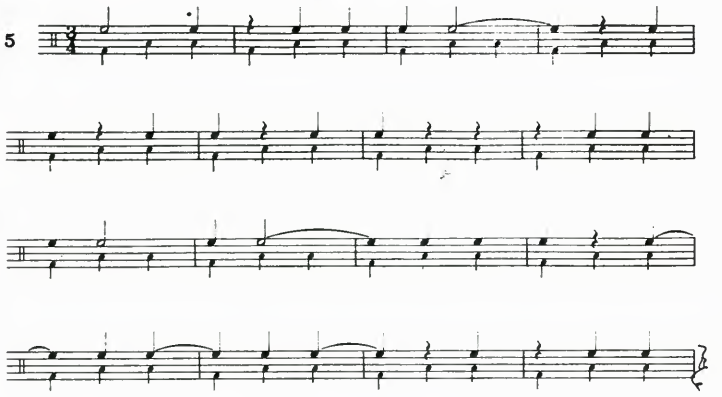
The voice is used to sound the upper notes by uttering a simple "T" sound for each note, i.e., tonguing against the teeth or roof of the mouth. (This is a more concise sound than "la".) These tonguings must be absolutely synchronized with the tapped sounds either with or between the pulses, as the individual parts indicate. The non-stop performance of each exercise is a *must(!)* since it induces or commands complete absorption and concentration in maintaining the relationship between the vocal and tapped sounds.

These must be very clear, well enunciated verbal articulations. Incidentally, this is the

Exercise 5.

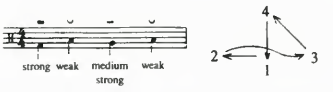
Three quarter-note beats per bar: $\frac{3}{4}$ meter =

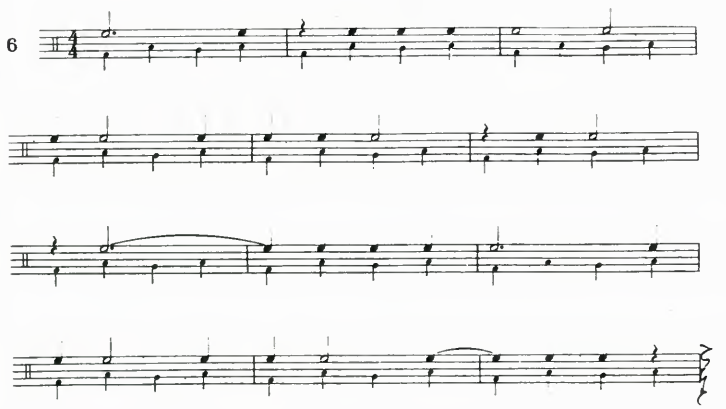




Exercise 6.

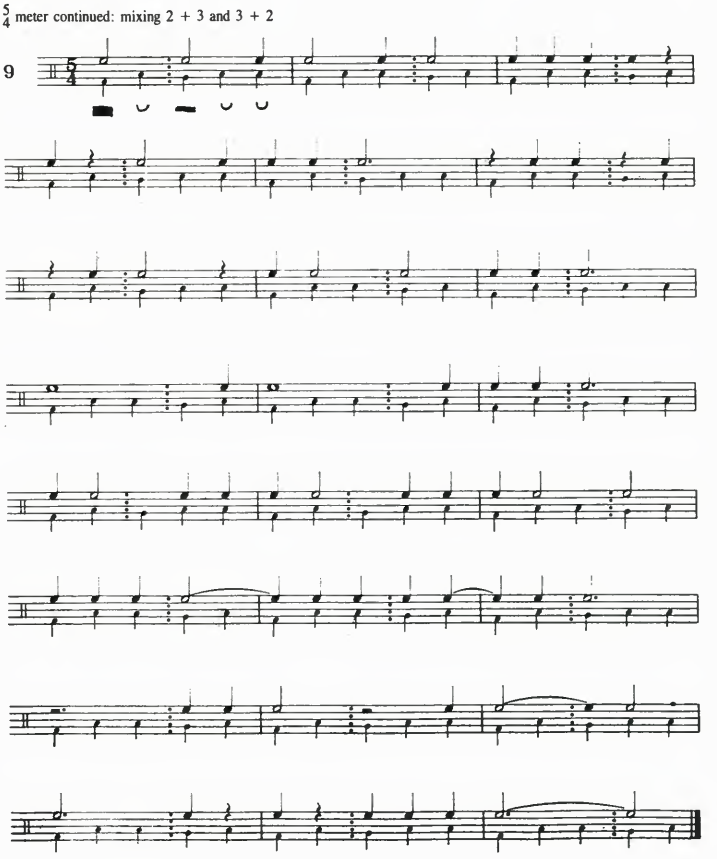
Four quarter-note beats per bar: $\frac{4}{4}$ meter =





Exercise 9.

$\frac{5}{4}$ meter continued: mixing 2 + 3 and 3 + 2



beginning of many exercises in which double tonguing can be introduced. Indeed, by doing this in all particularly quick movements, you will develop a rather amazing expertise in articulating rapidly. And speaking of which, it is also the time to develop a clarity of double-tongue articulation by doing a substantial proportion of such movements with the "ku" sound before the "tu," thus developing a clear, rather than muddy, "k" sound. As you see, we now have a quasi-ballet movement as a basis for the voice line.

To illustrate the most simple 3/4, 4/4 and 5/4 meters, note the following:

■ = left thigh ▬ = left knee

∨ = right knee

These may seem simple at first glance, but consider that they must be elegantly executed as to matching or differentiation of pulsations while maintaining superb evenness of tempi, and each offers just about every combination of vocal entries within its framework. There are some surprising little traps which do much to strengthen alertness. If truly exact, one would almost not hear a metronome sounding alongside.

Tempi should be such as will allow absolutely willful, succinct taps. The player must be able to perform each exercise (generally from 30 to 50± measures in length) *without* pause. This does no harm to a player's concentration! He/she must play them in two tempi, a very deliberate one and then exactly twice as fast. This is wonderfully helpful in developing a true habit of concentrated focusing. The rhythmic patterns must remain absolutely understandable and convincing, with no excessive accents. Only the normal pulsing should be heard.

Then the volume moves through all manner of representations of a very full array of rhythmic patterns, some surprisingly intricate (when you realize that you must couple and synchronize the vocal and tapped sounds). It generally takes a whole season to master (at the required standard) all of the exercises in the volume. There is no place for "almost right."

Then comes the moment when they face the need for a very clear delineation of ternary and binary rhythms in association with each other and enunciated with meticulous exactness.

In the above exercise we may find that the habit of making excessive physical effort to portray the changing pulsings generally persists. The more the rhythmic differences are stressed by means of accents, the more are the spacings apt to be uneven.

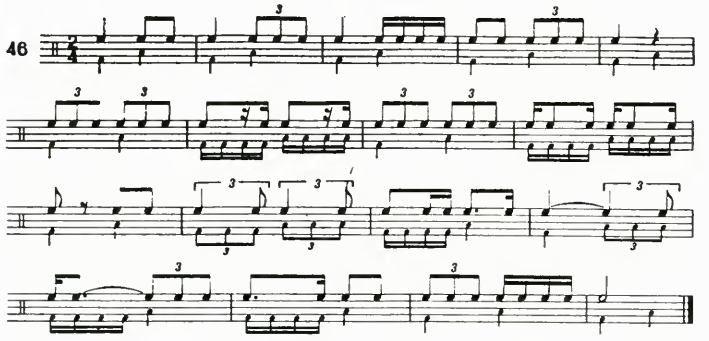
Putting aside the question of applied accents and suggested normal phrasing emphasis and considering only pure time spacings, we find that the two eighth tones and the succeeding quarter are three tones absolutely equi-spaced from each other. In actual fact the quarter does not become a quarter until it is sustained into its own second half. Further, the same thinking applies to the triplets which result in four tones equi-spaced and the sixteenths which result in five tones also equi-spaced.

Therefore, as a generality I say, and with generous poetic license, that a triplet consists of four equi-spaced tones, then similarly dealing with 4/4 and 5/4 and 6/8. The thought of that final landing place on the fourth count (whether or not actually played) serves to make for meticulously accurate spacing. The eighths, triplets and sixteenths are not readily identifiable as such until you sound the second tone of each, at which time the rhythmic divisions are fully identified.

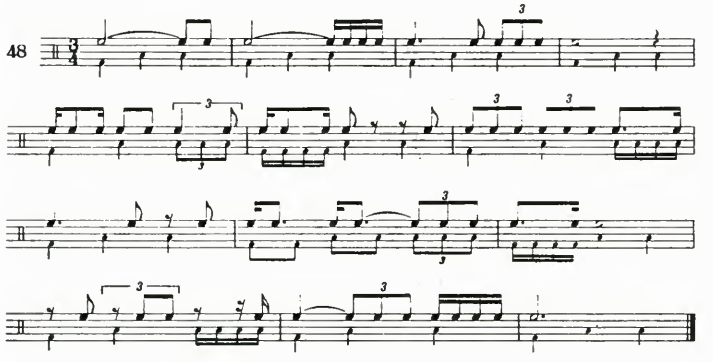
Notice that these likenesses and unlikenesses of spacing must be actually demonstrated to a neutral observer, preferably one who is not looking at the music being played. If you succeed in doing these likenesses so that they really illustrate the text, you will have done the most important thing in mastering the controls. An old adage in which I place full faith is, "If you cannot demonstrate *absolute likenesses*, it is very unlikely that you can illustrate *specific differences*." This is as true of rhythm as of tone qualities.

Throughout all of these keep in mind that the player must be able to perform each entire ex-

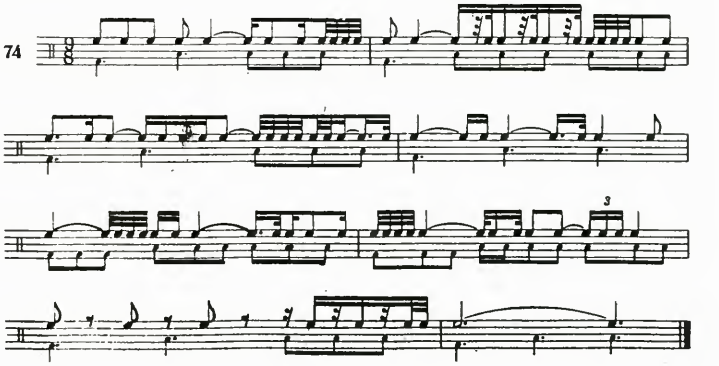
Exercise 46. $\frac{2}{4}$ meter



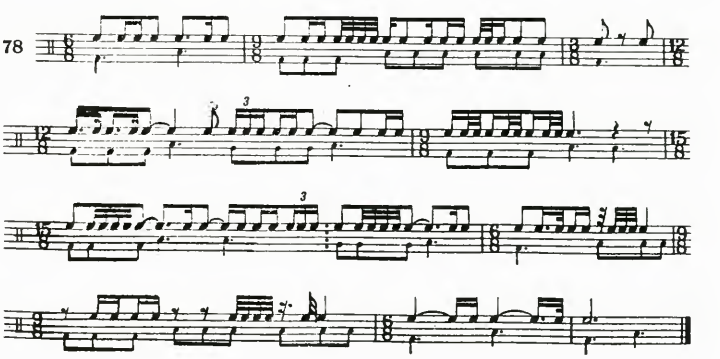
Exercise 48. $\frac{3}{4}$ meter



Exercise 74. $\frac{9}{8}$ meter



Exercise 78. Changing Meters.



ercise without an iota of hesitation in the definition of the rhythm, yet with no excessively applied accents.

Then further along we come to passages like exercise no. 74 and no. 78.

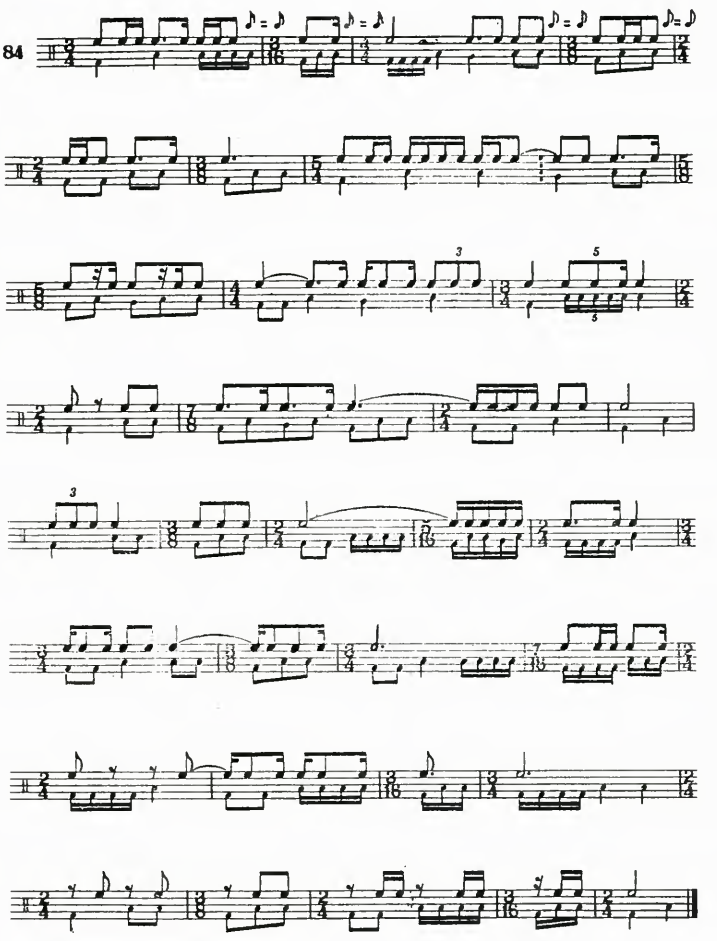
Exercises like these are ideal for developing absolute equality of finger taps and tonguing. All the while you are doing these well you are making ever more positive a kind of dogmatic (but not overly accented) stroke for each note. Thus you think more positively and deftly, and you have a feeling of greater objectivity and achievement. Your mind becomes possessed with a sense of finality of thought and action. However, please remember that all of the foregoing will be only as good as the standards of exactness you apply. Otherwise it is of little avail.

Thinking and producing become all wrapped up in a very neat, positive package. One is left with a sense of definitiveness of motion which is very salutary as regards making secure, unhampered movements. Lest you think any of this is very easy, I suggest that you perform exercises like no. 84, vocally enunciating the "Melody" line in synchronization with the tapping of the rhythm. Can you go through this with a precisely exact manual pulsing and vocal enunciation—being absolutely secure as to evenness and with consistent one hundred percent unbroken exactness from beginning to the end of each? At several of the various tempi? Every time?

All of the preceding text is dedicated to the idea of clear, precise commands eliciting terse, identifiable rhythmic patterns, thus making a beautiful foundation for whatever tonal and other qualities you contribute to give the full expressiveness you intend. These not only make better music, they make the better music more secure, and the more secure you feel, the more you are able to give full sway to that muse within you. Your mind will not be cluttered with the continuous need to identify rhythms while spelling them out—you can be living them. At the appointed time your fingers automatically will respond to the displayed rhythmic pattern. Your music will be not only far more exact, but also more vital.

From my chair at my computer I can see a very low fog bank, over which I can just make out Santa Cruz jutting out to outline the other side of Monterey Bay. That is about 30/35 miles as the crow flies, except that crows do not normally fly over water. Temperature—68°.

Exercise 84.



Ignatius Gennusa
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Quintessence

The Wind Quintet Informant No. 3

by Bruce Creditor
Wind Quintet Editor

Enough time has elapsed since the first appearance of this column to compile a list of those quintets answering the call to identify themselves as interested parties. To give them due credit, I present them with their respective locations and clarinetists:

Austin Chamber Ensemble, Austin, TX, Martha MacDonald
Bay Area Wind Quintet, Myrtle Pt., OR, Lester V. Simoni
Cimarron Wind Quintet, Houston, TX, Linda Gall Silva
Far East Chamber Players, 296th Army Band, Camp Zama, Japan, Bruce D. Geyer
Helios Woodwind Quintet, Sollentuna, Sweden, Stefan Harg
Kentucky Wind Quintet, Lexington, KY, Ronald Peter Monsen
Lawrence Woodwind Quintet, Lawrence, KS, Paul Jordan
Maryland Wind Quintet, College Park, MD, Norman Heim
Metropolitan Chamber Players, Nashville, TN, David R. Wilkes
Miami Wind Quintet, Oxford, OH, Michéle Gingras
New Mexico Woodwind Quintet, Albuquerque, NM, Lori Lovato
The Redwood Consort, Santa Clara, CA, Julie Adams Lovelace
Tanuki Wind Quintet, Seattle, WA, John Mettler
Towson Fine Arts Wind Quintet, Towson, MD, Edward S. Palanker
Westwood Wind Quintet, Los Angeles, CA, David Atkins

It's not too late to register! Just send your name (quintet and personnel), address, when founded, number of concerts per year, commissions, premieres, etc. to me at the address below. As stated previously, one goal of this column is to allow an exchange of ideas among an identified listing (as complete as possible) of wind quintets. As many quintets participate, that many will enjoy the reward of shared knowledge.

The following was noted in *Chamber Music* magazine: "The Taft Ensemble, Woodwind Quintet at the Cincinnati Conservatory of Music, has received a $5,000 grant from the Pilot Residency Program of the National Endowment for the Arts to assist them in making the transition from training institution to professional status. The Taft, a quintet that has also been in residence at the Norfolk and New College Festivals, is the only chamber music ensemble to be awarded the grant for 1986-87." Bravo and good luck to them!

Also noted: The Aspen Wind Quintet performed premieres by Ronald Roseman and Otto Mortensen as well as by Anthony Coleman and Jeffrey Mumford in concerts in New York City.

SPOTLIGHT ON THE WESTWOOD WIND QUINTET:

Westwood Wind Quintet.

The Westwood Wind Quintet is near the top in length of continuous active service among the quintets currently performing, as well as in range of activity. Founded by oboist Peter Christ in 1959, the WWQ has performed thousands of concerts as well as numerous performances on TV and radio. The group was Quintet-In-Residence at the Alaska Music Festival for 10 years, the Fairbanks Summer Arts Festival. The quintet has also been in residence at California State University-Long Beach and Ambassador College in Pasadena.

Currently comprised of mostly California-based musicians (John Barcellona-flute, Peter Christ-oboe, David Atkins-clarinet, Kenneth Meyer-bassoon, Calvin Smith-horn), each of the players in the WWQ brings a wide variety of orchestral and chamber music experiences to the quintet when they are together. This creates the situation of musicians needing to find, create and maintain a sense of coherence and ensemble playing, even though they may not play with each other in other professional engagements.

This is very different from the college/university or orchestra wind quintet which plays together more consistently—even as principals of a common orchestral wind section. To the credit of the Westwood Wind Quintet, as evidenced on their numerous recordings, they coalesce, with a meticulous and fluid style, and are forthright in interpretive matters and tonal balances. If not always elegant or imaginative, their recorded performances are always clean and can serve as models for other quintets to emulate.

Perhaps the forte of the WWQ is their exceptional programming and repertoire, which they fortunately share with us on their recordings. As seen in the discography below, they mix the "classics" with the new, standard quintet ensemble pieces with other groupings and prominently feature their local California composers. I present here a (slightly) annotated discography of the Westwood Wind Quintet and recommend the recordings for any wind quintet record library collection:

Schoenberg: *Wind Quintet*, Op.26, Columbia M2S 762

Though I do not have nor have I heard this album, its importance can be considered in light of the fact that the WWQ worked with Robert Craft for the recording and was part of the Columbia Records Schoenberg recording project.

Klughardt, August (1847-1902): *Wind Quintet*, Op.79 (1901, 21')

Berio, Luciano (b.1925): *Opus Number Zoo* (1970, 7½')

Mathias, William (b.1934): *Wind Quintet*, Op.22 (16') Crystal S250

The large-scale Klughardt is a late-romantic work (without, however, influence of Wagnerian aesthetic or extreme chromaticism) quite useful to balance a quintet program. Berio's work is achieving a deserved popularity, with its speaking and playing parts, and the Welsh composer William Mathias' quintet is a conservative, enjoyable work.

Hindemith: *Kleine Kammermusik*, Op.24/2 (13½')

Nielsen: *Wind Quintet*, Op.43 (23') Crystal S 601

Solid performances of these mainstays of the repertoire.

Schulhoff, Erwin (1894-1942): *Divertissement* (1926, 20') works by Ibert, Bach, Rossini, deWailly, Barthe, Arnold, Rimsky-Korsakov, Sowerby Crystal S 101

The Schulhoff is a multi-movement diversion for oboe, clarinet and bassoon consisting of seven short movements—unsophisticated in its demands for players and audience, witty and clear (including a Burlesca and Charleston). The other encore-type music (especially fine for youth concerts) includes a catchy arrangement by Leo Sowerby of *Pop Goes the Weasel!*

Linn, Robert (b.1925): *Woodwind Quintet* (1963, 11')

Heussenstamm, George: *Seven Etudes*

Pillin, Boris (b.1940): *Scherzo* (4')

Stein, Herman (b.1915): *Sour Suite* (1968, 4')

A tribute to California composers (and perhaps friends of the ensemble), these pieces are all well-crafted and commendable to non-California ensembles, too!

Revueltas, Silvestro (1899-1940): *Two Little Serious Pieces* for piccolo, oboe, clarinet, trumpet and baritone saxophone (4')

Ginastera, Alberto (b.1916): *Duo* for flute and oboe

Chavez, Carlos (1899-1978): *Soli* for oboe, clarinet, bassoon, and trumpet (6½')

Cortes, Ramiro (b.1933): *Three Movements* for Five Winds (1968, 10'), *Duo* for flute and oboe (1967, 10') Crystal S812

Though one might think that this album is *entirely* Mexican and South American music, Ramiro Cortes' roots are in his studies with Halsey Stevens, Ingolf Dahl and Goffredo Petrassi. His music is non-ethnic-influenced and abstract, and is in fact quite absorbing and worth looking at (published by Elkan-Vogel). The Revueltas and Chavez works are marvelous works for winds from south of the border (the Quintet of the Americas specializes in this ouevre, and a future column will be devoted to their repertoire) and receive splendid performances here.

Stein, Leon (b.1910): *Sextet* for alto saxophone and wind quintet (with Brian Minor, saxophone) Crystal S 154

The *Sextet* by Chicago-based composer Leon Stein is in fact a chamber-concerto for the saxophone, a wind voice which adds a new dimension to the ensemble timbre and could add a different dimension to the sound of a wind quintet concert. It is a pleasant work with predominantly homophonic writing in a tonally conservative idiom warmly performed by the late Brian Minor.

Barber, Samuel (1910-1981): *Summer Music* (1956); Ligeti (b.1923): *Six Bagatelles* (1953); Carlson, Mark (b.1952): *Nightwings* (1983) Crystal S 750

This disc includes the Barber classic, the early Ligeti pieces (not the mock-serious later *Ten Pieces*) and a new item for quintet and tape by Los Angeles composer Mark Carlson. The latter is a dreamworld full of incongruous coincidences and one of the few works for quintet and tape (Druckman, Davidovsky. . .).

Sapieyevski, Jerry (b.1945): *Concerto* for viola, winds and percussion (17')

Holst, Gustav: *Terzetto* (10'); Plog, Anthony (b.1947): *Miniatures* (9½') Crystal S 575

The *Concerto* is a major work and perhaps the first for its combination. Written by a Polish emigrant to the U.S. now living in the Washington, D.C. area, Sapieyevski's exquisite use of the viola in combination with the winds and percussion along with a sure and engrossing compositional talent produce a work which every quintet who knows a fine violist should program! Listening to this album will reveal that a standard for its performance has been established, with violist James Dunham giving a passionate account of his solo role. The Plog *Miniatures* were written as a companion piece for the same grouping and are just as their title implies.

If your local record store does not carry the Crystal albums, they can be ordered directly from Crystal at 2235 Willida Lane, Sedro Woolley, WA 98284. The entire Crystal catalogue is a valuable one especially for winds, including albums by the Soni Ventorum Quintet as well as many other wind players.

AN INVITATION FOR RESPONSES: Do you consider wind quintets their own worst enemy with a collective inferiority complex? Why are we constantly putting down our repertoire and validity as a viable performing medium? (Send responses to Bruce Creditor, 17 Leonard Road, Sharon, MA 02067)

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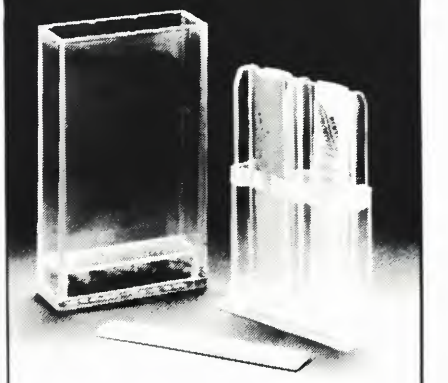

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John Denman, Principal Clarinet, Tucson Symphony and jazz soloist; Michele Zukovsky, Principal Clarinet, Los Angeles Philharmonic; Buddy DeFranco, renowned jazz clarinetist; and Joseph Longo, Co-Principal Clarinet, Minnesota Orchestra talk about Yamaha clarinets.

Jazz. Classical. Chamber music concerts. Solo recitals. With this many diverse careers, musical styles, and artistic backgrounds, you'd think these four virtuosos had little in common. Yet as they talk, you detect many similarities.

As Buddy DeFranco observed after many years of performing: "I began to realize there wasn't that much disparity between the two areas of playing. If you're a good jazz musician—or an accomplished musician of any kind—it requires three things: good tone production, expression and, above all, a good technique. If you don't have those three things, you're not playing any sort of music well."

"Virtuosity in jazz or in classical music is attractive to anybody," adds John Denman. "If you're a clarinet player and you don't play jazz, listen to Buddy DeFranco. You can't help but say, 'I wish I could do something like that.' But it takes years and years to be able to get to that level of ability. You've got to study. It's too difficult to play the clarinet just by ear."

But dedication to the art of clarinet playing isn't all they have in common. They all play Yamaha.

Michele Zukovsky finds Yamaha perfect for solos and chamber music. For John, it's performing "Half-And-Half" Recitals. "You know: first-half, classical; second-half, jazz. I don't change anything—except me."

The International Clarinet Society 1986 Conference. Seattle, Washington.

"The Yamaha clarinet is pretty much what both areas of music need to perform with," states Buddy. "I play jazz very comfortably with the Yamaha. I think it's about the best you can get."

So how does one get hooked on just one clarinet? For Joe

Longo it was during the Baltimore Clarfest in 1983: "Another participant brought it to me. He said, 'Hey, try this. There are some nice things about it.' I did and I was impressed in two minutes. It had a nice feel to it. Plus, the clarinet had the resistance that I liked. It was a very flexible instrument."

"I played jazz on it first," says John. "It's great! Now, I can sound like Buddy DeFranco."

But still, what makes Yamaha right for so many different styles?

As Joe puts it: "It makes no difference whether one is playing jazz or in a symphony orchestra. A good player looks for a certain quality in an instrument—a certain feel."

Buddy tried Yamaha fifteen years ago during a concert and liked the feeling: "It felt right. Had a little more flexibility which I seemed to be looking for, and the scale was very even. I've been playing a Yamaha ever since."

Michele is impressed that you're not physically aware of the clarinet when you're playing it: "Some people are always aware of the instrument. But the Yamaha becomes a part of you. In that way it takes on your personality."

John agrees: "With the Yamaha, you can do that. You can get personality into it. Plus, you don't have to go to alternate fingerings to compensate for bad intonation. It's pretty near perfect up and down the instrument. But the most important part is that it's in tune at all dynamic levels."

"It responds like my voice responds," says Joe, "without having any impediment from here to the end of the clarinet. I can speak through it. It's an extension of your voice. It has a vibrant sound to it. It's alive."

"Of course, Yamaha has that undefinable thing," inserts Buddy, "maybe a warmer quality to the sound that I wanted—that I was looking for."

But it's not just sound alone that attracts these players to Yamaha. Michele likes the light construction of the Yamaha: "And that helps the technique. It doesn't fight you—it's no big battle. It just plays! It's a real artist's instrument."

"It feels comfortable," states Buddy. "The mechanism feels comfortable for me and the ring set-up is just right for my fingers."

But it was John who seemed to sum it up for all four artists with the fact that it is actually fun to play this instrument: "I'm really enjoying it. It seems to me that somebody got it right. It's the greatest over-the-counter product that I have ever come across."

For more information about the complete line of Yamaha clarinets, visit your authorized Yamaha dealer or write Yamaha Music Corporation, USA, Musical Instrument Division, 3050 Breton Road, S.E., Grand Rapids, MI 49510. In Canada, Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ontario M1S 3R1.

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Clarinet Pedagogy

Articulation: Part II

by Howard Klug

To continue the discussion of common articulation problems, I would like to offer additional tonguing abuses and solutions as well as some thoughts on qualifying the articulation process.

1) *Moving mouthpiece.* Beginners often push their tongues so firmly against the reed when starting notes that the mouthpiece actually moves slightly out of the mouth. As a result of such excessive motion the tongued notes will lack tonal and pitch stability and a "thud" will probably be produced on the backstroke away from the reed. While the movement of the mouthpiece can be diminished with the previously discussed cures for "thud tonguing" (by cultivating a gentle touching motion with the tongue), the embouchure could also provide some additional grip on the mouthpiece to help keep it in place.

This can be encouraged by having the teacher *gently* wiggle the mouthpiece from side to side while the student is playing. The mouthpiece should not move in the student's mouth when this is done. (Given the complexity of playing the clarinet, it is very difficult for a young student to keep all aspects of good playing in line simultaneously. Students tend to forget about the embouchure while they are concentrating on tonguing. Suggesting that a student grip the mouthpiece more firmly while tonguing can cancel out the natural tendency to relax the embouchure.)

2) *Slap tongue.* An unusually low placement of the tip of the tongue (which brings the tongue in contact with most of the reed in the mouth) can produce a suction when the tongue retracts. This draws the reed away from the mouthpiece before it slams back against the mouthpiece producing the slapping sound which most of us abhor. You may find that the student is also tonguing the inside of the bottom lip and/or anchor tonguing at the same time. The slap tongue can only be fixed by bringing the tongue further back into the mouth and getting the tip of the tongue nearer the tip of the reed.

Anchor tonguing in itself is not necessarily a bad thing, but from this position (tip of the tongue buried below the bottom teeth) it is easier to fall into the trap of slap tonguing. (On the positive side of anchor tonguing I have found that those students who do articulate this way often produce a better sounding staccato note above the staff. This is probably due to the greater forward arch to the tongue, resulting in an improved tonal focus and lessening the often-present undersound.)

3) *Tonguing the lip.* This "tonguing by proxy" is brought about by placing the tip of the tongue against the inside of the bottom lip and then pushing until the lip closes the tip of the reed against the mouthpiece. In effect the tongue pushes the lip which then pushes the reed.

A technique such as this does not produce an audibly clear staccato; the note will start somewhat reluctantly and the tone will sound squeezed off at the end. From the teacher's perspective, the slight visual motion of the bottom lip (sometimes on only one side of the mouthpiece) may prompt us to presume that the embouchure is too loose and is only moving sympathetically with the tongue. In reality the lip is moving because the tongue is pushing on it. If you're not certain of your diagnosis, simply ask the student if he is touching the inside of the bottom lip; his answer will usually confirm your hypothesis. Then you need to work on returning the tip of the tongue to the tip of the reed.

4) *A "Dnn" Tongue.* For want of a better descriptor, this is the echo like sound produced when the tongue closes only one side of the tip of the reed when playing a stopped staccato note. This problem is due to a lateral misalignment of the tongue (it does not aim for the center of the tip of the reed) and is perhaps more prevalent in those students playing the alto, bass and contra members of the clarinet family. With the extra width of the reeds on those instruments, it is much more crucial to have the tongue centered; failure to do so can easily cause the "dnn" staccato. While the narrower reed of the soprano clarinet reduces the criticality of this lateral alignment of the tongue, frequent abuses do happen.

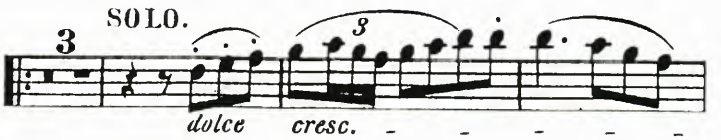
For whatever reason (more right-handed than left-handed clarinetists in the world?), I generally find that students who do not center their tongues on the reed generally favor the right side of the reed, allowing the left side to continue vibrating. Repositioning the tongue in the center of the reed can be accomplished by asking the student to tongue on the other side of the reed. I've found that such remedial cures, when they are given in an opposite and exaggerated fashion, often prove to be the perfect Rx when the students do only half of what you're asking them to change anyway!

Although the "dnn" tongue is generally something to avoid, I have found two scenarios in which it may be employed profitably:

a) For those students and teachers who also play saxophone and are troubled by the difficulty in playing staccato on low Ds, Cs and Bs (without the reiterated notes jumping up an octave or generally sounding ugly), try using the "dnn" tongue. Since the reed never stops vibrating completely, it is much easier to restart the next note, and the notes should still give the impression of sounding staccato.

b) To give that half-staccato high register note an appropriate effortless lilt on clarinet, try the "dnn" tongue on the following passage from the Trio of the third movement of the Beethoven *Symphony No. 8.*

ILLUSTRATION NO. 1



You may find other pieces in the clarinet repertoire requiring such high register gentleness (e.g., the repeated notes in the first movement of the Kent Kennan arrangement of the Prokofiev *Sonata*, Op. 94).

Aside from these more advanced uses of the "dnn" tongue one should cure the tongue/reed alignment problems in young students when you encounter them.

In my next and final column on the articulation process I will offer some easily memorized exercise patterns which will build good tonguing skills and prepare our young students to meet the articulation demands of the standard clarinet repertoire.

Here are some thoughts about articulation:

a) "If you can tongue it, you can't always slur it."

"If you can slur it, you can always tongue it."

In other words, as your consistency for slurring a passage increases, so will your consistency for tonguing it.

b) "The fingers are fast, but inherently uneven."

"The tongue is slow, but inherently even."

In other words, you may not be satisfied with your fastest tongued speed, but the unevenness you experience in fast tongued passages is most likely due to the fingers.

c) The correct placement of the tongue against the reed may be illustrated to your students by this verbal tongue-twister: "The top of the tip of the tongue against the bottom of the tip of the reed."

Please address any comments and correspondence to:

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Claranalysis: The Buffet Crampon Prestige RC Bb Soprano Clarinet

by Lee Gibson

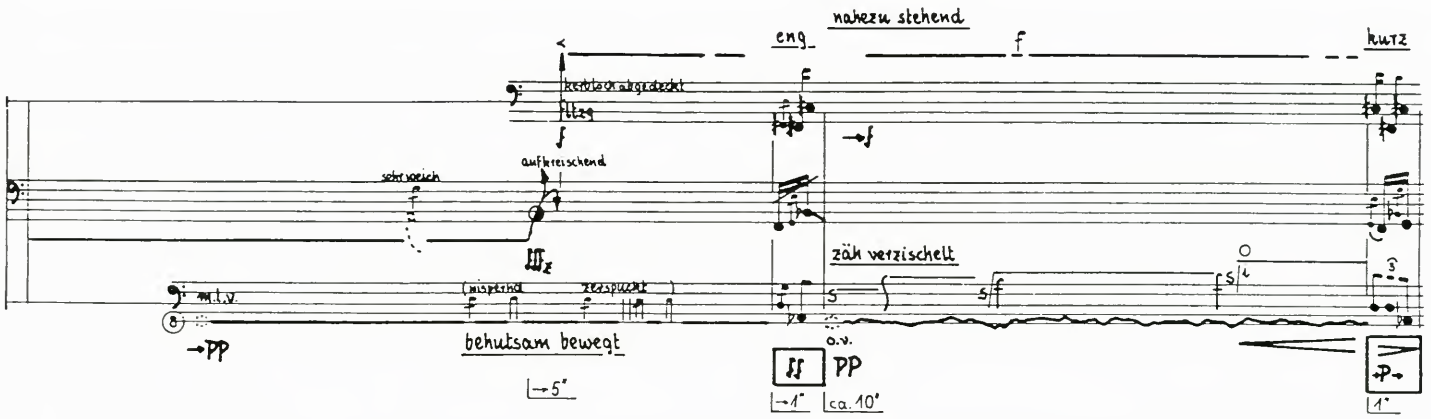
This review deals only with the original model of Buffet Crampon's deluxe, extra cost soprano clarinet in Bb, which endeavors to improve upon the preexistent RC model (named for Robert Carrée, chief designer for all of Buffet Crampon's revolutionary post World War II clarinets). It is a cousin of the older R 13 (R Triéze), the most widely played of all soprano clarinets. Measured from a point just above the joint at the center, which is the most definitive area of the bore of a clarinet, the R 13 will be near 14.62 mm. while the Prestige RC may be about 14.67 mm. The models RC and RC Prestige therefore quite properly have slightly larger tone holes than does the R 13, as well as an extra millimeter of length.

Uniquely among all clarinets, the R 13 soprano clarinets exploit the tonal advantages of a three-tiered polycylindrical bore. Most other designers have believed that this principle is followed too rigorously in the R 13s. The Prestige RC seems to recognize that a compromise between the classical reversed cone of most clarinets and the strict polycylindrical conformation of especially the R 13 Bb can be worthwhile.

It also has the RC's higher and smaller register vent, which reduces the oversizing of the twelfths at each extreme of the second mode, while making even more necessary the covering of tone holes to enhance resonance of the third-line Bb. Minimization of any sudden reduction of bore below the second-line A vent of the Prestige RC decreases the twelfths at the center of the second mode slightly and appreciably raises the high F and F# of the third mode. While security and stability of production are improved in the Prestige RC, its tones are made a bit less mellow than those of the R 13 by the accompanying minimization of cavity resonance.

Following the popularization of Carrée's new designs in the 1950s, Buffet Crampon has since steadfastly refused to significantly alter the mostly cylindrical reaming of the upper joint and barrel of the R 13s, although the real need for better third-register pitches has always been apparent. Another unusual feature of the Prestige RC is the concave bore of the upper 2.5 cm. of its bell, which serves to reduce the low E-B twelfth slightly.

The relatively limited acceptance of the Prestige RC outside of France can be due only to its considerably higher cost. The Prestige RC is in fact an acoustically improved version of the model RC, not merely a de luxe RC. One hopes that the new Prestige R 13 has also been acoustically improved, since current production of the standard R 13 continues unchanged. The longtime player of the R 13 should carefully consider these and the other alternatives when changes are called for.

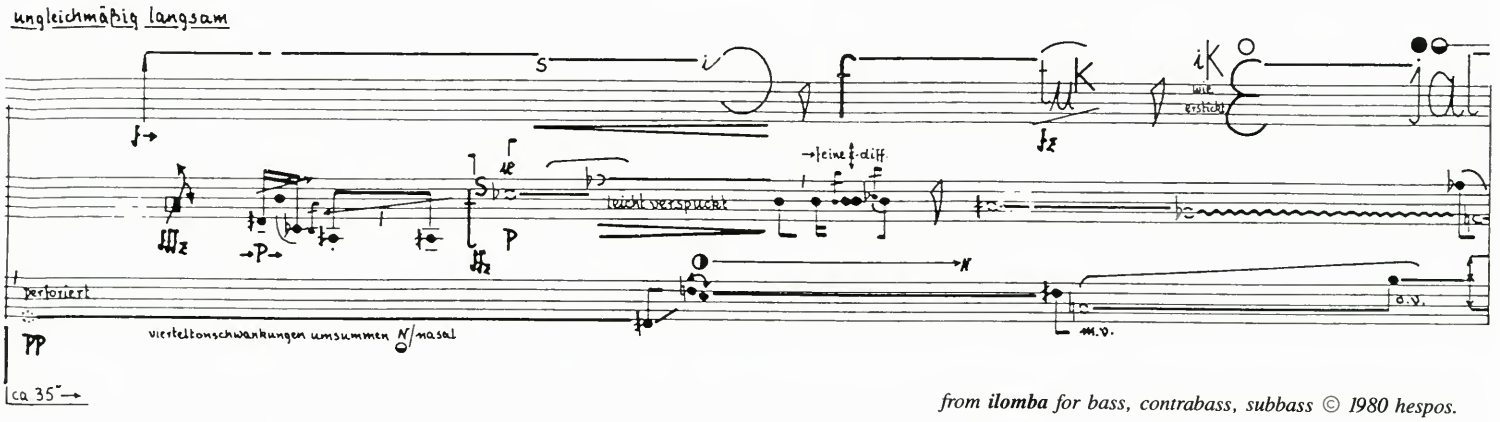


THE OPEN-MINDED CLARINETIST

exploding silence(s)—

an introduction to hans-joachim hespos and his music

by David Smeyers



from ***ilomba*** *for bass, contrabass, subbass © 1980 hespos.*

"His pieces are noise-like injections of an extramusical nature...The musical excess reached its climax in the Quartet. This work is really a direct offence against good taste, since the squeaking, yelping and gargling sound-scraps on the clarinet and the saxophone demonstrate amazing similarity to certain vital human utterances of an indecent nature. It would be interesting to learn what stimulated [Anton] Webern to such a production and for what audience he intends his works. At least to the listeners with natural sensibilities, this mode of creation signifies a sin against the spirit of tonal art, which up to today, thank God, has remained still sacred to us."[1]

This is not your normal introduction to a composer and his works, but then I do not consider hespos to be your normal composer. His music seems to jump off the page and hit you right between the eyes—an open provocation to performers and audience alike. I have therefore chosen this possibly slightly unorthodox format to acquaint my readers with this composer who is at the forefront of the European avant-garde while remaining firmly entrenched in the European musical tradition, a tradition that is staunchly defended every day in the concert halls of the world.

biography: born march 13, 1938 in emden, west germany...high school diploma, pedagogical studies, school teaching, lives as a free-lance composer in delmenhorst; since 1967 commissions and performances the world over; since 1968 editor and publisher of his own works

his compositions have thought-provoking titles:

—Z...( )
ĉhe
za' Khani
itzo-hux
prestunissimo

he often writes for unconventional instruments:

piccolo a-flat clarinet
piccolo heckelphone
contrabass sarrusophone
tárogató
subbass recorder
bass ophicleide

flugabone
singing saw
contrabass saxophone

his program notes are as concise as his biography:

point - nacheinander/zugleich
interferenzen
musik - die vielzüngigkeit von stille
(one after another/at the same time interferences
music - the many tongues of stillness)
profile - tun, was man sich träumt
gänzlich anders tun!
(doing, what one dreamed about do it completely differently!)
harry's musike - spuren kratzen in die grosse stille
(scratching paths in the great silence)

his music *looks* different because of hespos' utilization of special symbols that he developed to serve his music:


fleetingly


very fast (grace note-like)


as fast as possible


just airstream


barely colored airstream


lightly colored

an almost imperceptible sound


weakly audible


open attack, open release


open attack, clear release


clear attack, open release

very short


coarsely chopped glissando impulses

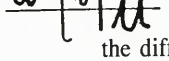

overblow (indeterminate pitch)


"underblow" (indeterminate pitch)


mis-blown impulse, hard, squeaking (split-sound)

spoken sounds:

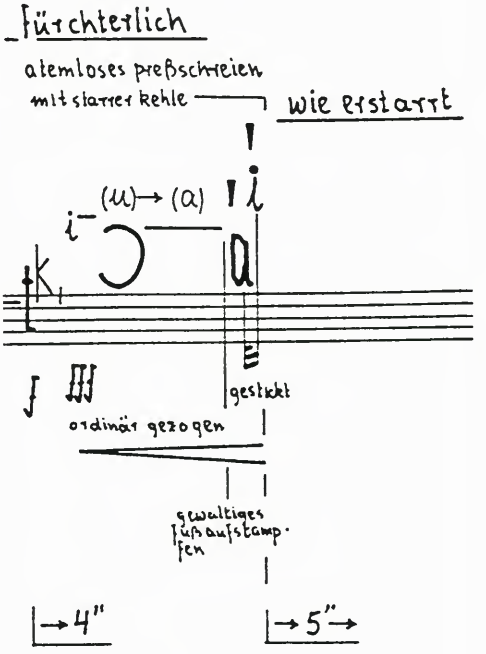

○ = voiceless
● = voiced
ɵ = as in english 'never'
f = as in english 'fat'
ʃ = as in german 'Schuh'
tʃ = as in italian 'cento'

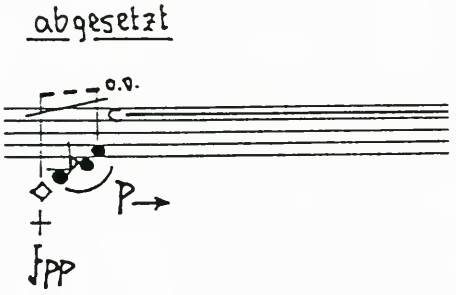

the differing letter thicknesses indicate the intensity of articulation. — the differing sound-placements indicate their relative pitch, assuming that _____= *middle of the voice.*

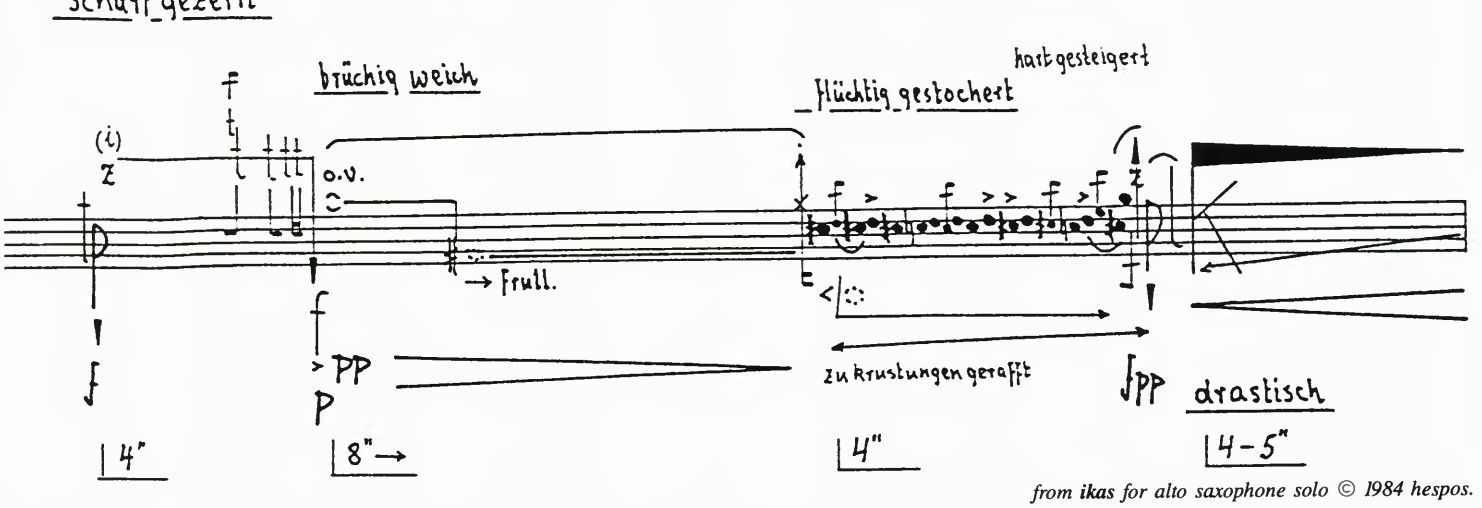
(Only a sampling of the instructions that accompany each score.)

his music contains many written indications on how to interpret the musical text *(Non-German speaking readers will need a good dictionary and a lot of imagination to interpret his "directions"; the German needs only a lot of fantasy):*

verstolpert *(stumbled)*
zäh *(sticky)*
behutsam bewegt *(prudently agitated)*
schattenhaft ruhig *(quietly shadow-like)*
irreal hastig zuckende wechsel *(unreal hastily jerky changes)*
nahezu endlose ruhe *(practically endless calm)*
immer hässlicher verformen *(deform more and more ugly)*



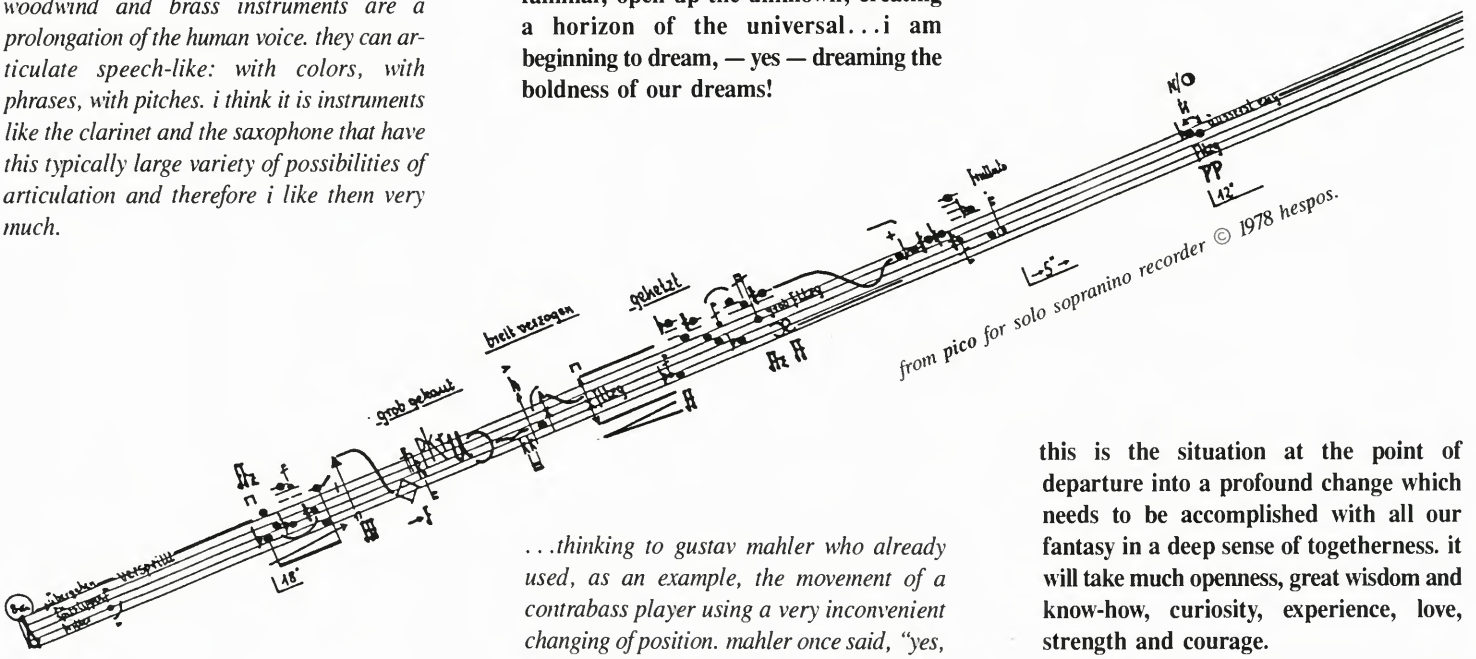




from **ikas** *for alto saxophone solo © 1984 hespos.*

The following text contains excerpts from both a *conversation between hespos and me* and hespos' **1984 Darmstadt lecture S I S T R U M.**

woodwind and brass instruments are a prolongation of the human voice. they can articulate speech-like: with colors, with phrases, with pitches. i think it is instruments like the clarinet and the saxophone that have this typically large variety of possibilities of articulation and therefore i like them very much.



from pico for solo sopranino recorder © 1978 hespos.

S I S T R U M, an old egyptian rattle. its shake-action symbolizes the constant motion of all that exists. in its ritualistic effect it is meant to show that this world, menaced by extinction, must constantly be shaken from its torpor.

. . .musical history has operated with special cases. there is the special case of harmony; there is the special case of pitch and, since the 1950s, the development of electronic music. we know a lot about how musical material is structured and built. we know a lot about attack and decay and modulation processes in sound. i think that this knowledge about music, material structure, can be composed. therefore we are, or i am, no longer interested in pitches or pitch points or some lines or fields of sound or of tones; i am more interested in processes of acoustical appearances — and one special case of it is the tone, but the others are the development in the direction of tone or the development of noises and articulations. i think that we are in a very special situation, and a very good situation, to make the meaning of musical materials very, very broad. i'm interested in all kinds of appearances to the human ears not only the special cases of tones and harmonies.

all our creativity must be like SISTRUM, must shake up, keep in motion, must put into vibration the chords of thinking and feeling. such vibrations need the full measure of moments that intensely relate, moments which, breaking away from old and rotten tracks, from the dullness of the familiar, open up the unknown, creating a horizon of the universal. . . i am beginning to dream, — yes — dreaming the boldness of our dreams!

. . .thinking to gustav mahler who already used, as an example, the movement of a contrabass player using a very inconvenient changing of position. mahler once said, "yes, you can get this tone in a low position very easily, but it does not make the same energetic effect as taking it on a low string, but then in a very high-risk position. it is not so easy to find this tone, but the effort in finding it does something to the music."

the mediocre has no place in this context. for many centuries we have been drifting more and more into all that is narrow, suffocating in blind and busy progress. here we are now: at the brink of apocalyptic disaster. it is the history of a gigantic lack of fantasy, of permanent negation and a barbaric contempt of life, and stupidity, and 'angst' — the deadly all-too-well-known everywhere.

i think instruments are talking instruments. as they call it the "talking drum" in africa, i think we have (as the history of jazz has shown us) the talking clarinet, the talking bassoon; we have the talking ensemble.

we are stuck in concepts, caught up in systems, practicing mere customs, cultivating our points-of-view, babbling opinions — an atrophy to total harmlessness. instead: we should go out to receive vibrations, to vibrate into motion. as george braque said: freedom is not given, it must be claimed by us.

. . .it seems to be a physical rule that everybody likes to be in a zero position, not moving because it seems to be more comfortable. but i don't think that these people have a very good idea about life — life, i think it is a basic characteristic thing of life to be in movement. if i'm no longer in movement they call me dead. so i don't really understand why people prefer in life to be dead.

this is the situation at the point of departure into a profound change which needs to be accomplished with all our fantasy in a deep sense of togetherness. it will take much openness, great wisdom and know-how, curiosity, experience, love, strength and courage.

we composers have to show in our scores what we are really intending to accomplish. what we are really wanting to go on. if they (the public, reviewers and even performers) don't follow — well, that's up to them, not up to us. i think that it is not the task of composers to be at one with the general opinion that means be careful with going on, be careful with moving forward.

passive resistance will not do here. a mere inventory of disaster changes nothing, and bickering is tantamount to a lack of fantasy. also: the global escape into the past just throws us back, accomplishes nothing.

. . .if you add to a concert program or record jacket a lot of your own words, the reviewer or listener will, in that moment, shut his or her ears and has his mind thinking about words or experiences. i think that you can get more information through your ears. that leads you to new discoveries.

i want to encourage you to think that difficulties do not exist — but possibilities do!

if a composer means to do his cause justice by writing in a way that his public already knows and accepts — then he betrays his art.

one of them: to create sistren in order to overcome torpor.

it is by nature our goal and task to be creative and original.

another one: to make space around us — so that something can happen, to be creative in all areas, in groups, in families,

in unions, in everyday life, entertainment, radio, politics, the media,... — free space, never reservations. let us practice 'hope'!

in a big orchestra there are perhaps two people who really want to do this music...

again to speak of george braque: it comes to us that to stimulate thoughts, we do not have to convince (everybody).

there are no effects, they are really as important as pitches, notes or tones...

for the younger people i wish: have patience with yourself. remain free for your own individual song — starting on the horizon, where they left off. (starting on the horizon, where *they* left off!)

if somebody looks at my scores and says, "oh yes, i've seen this sort of stuff — very 1960s," that somebody should remember that in the 1960s there was a movement to a new freedom and they then fell back to systems again — romanticism, for example. their fear became more and more great, because i equate the use of systems with having not yet lost fear. if i need a system or a guide then i can't really move freely — thus i need a mathematical system or some other extra-musical system to explain something musical — and that is wrong.

do not believe people who only talk about music, who only understand words and paper as if they have no ears.

take the special case of human singing: bel canto. at any one moment on our planet there are a multitude of sounds to hear. with a very large ear in orbit around the earth you could hear this large confusion of screams, breaths, sighs, songs and complaints, that is the human song. why bel canto? that is clearly an exception to the rule, a special case. just like the circle or the square in mathematics. every good mathematician knows, for example, that the regular ellipse does not exist in nature — it is simply a hypothetical case; chords and pitches are also hypothetical — tuning is hypothetical.

i wish you fantastic ideas without fear of the challenges, then music might discover something of its present chances: to realize the unheard of the unknown.

hespos' music is without any doubt controversial. Therein lies one of its strengths: his music motivates its listeners to sit up, listen and take a stand. No listener is left unmoved. Some like his music, others dislike it. I started performing his music, and I continue to do so, for this very reason. Another thing: audiences *can* listen to his music; I have gotten some remarkable insights into hespos' music from conversations with "normal" concertgoers.

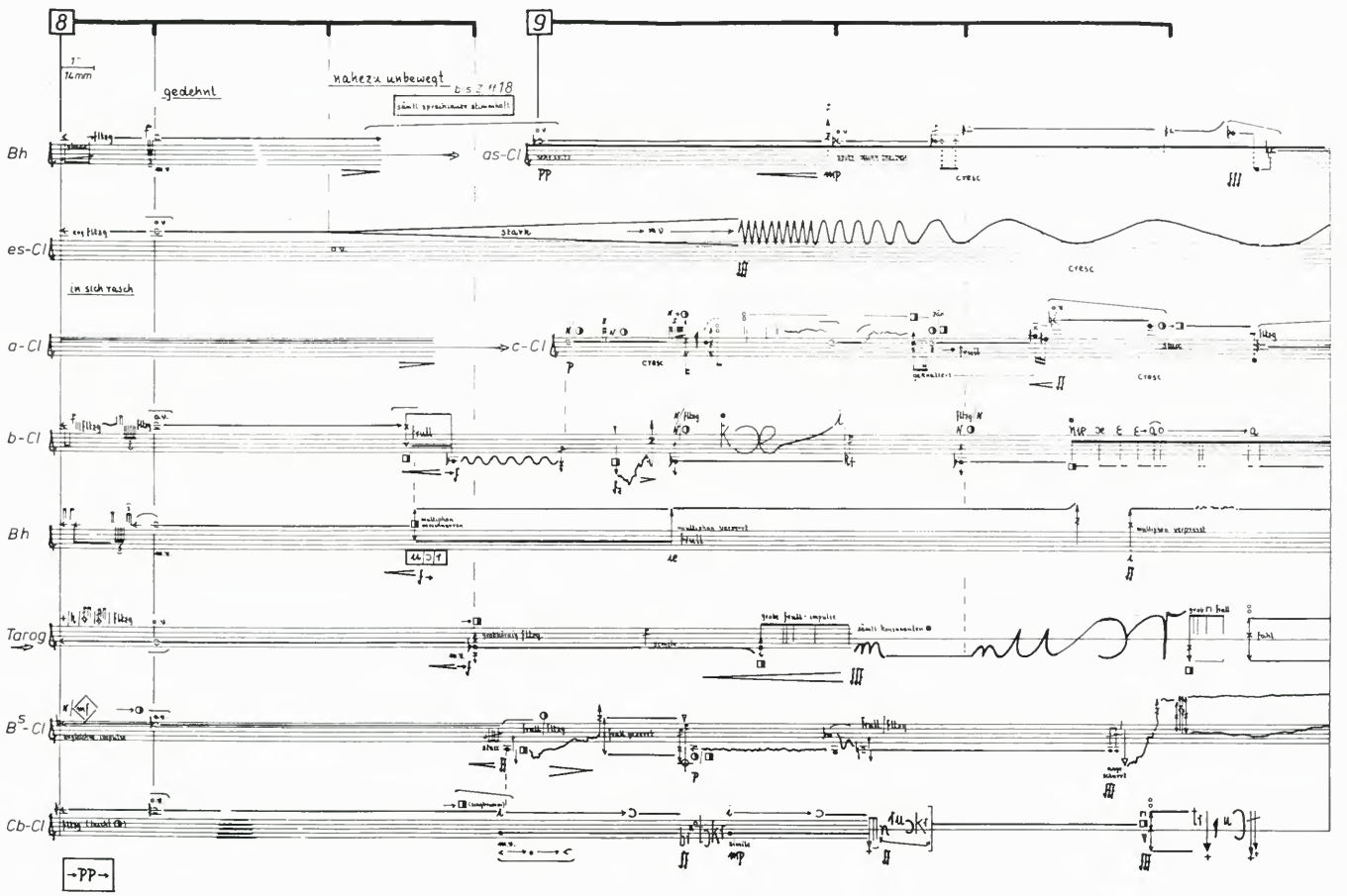
Music is composed to be listened to and not to be gawked at, so a partial list of works follows for the adventurous who might wish to try out this music. I have also listed a few of the records that are available with hespos' pieces. Try them out—accept the challenge—you might just enjoy it.

Compositions (a partial listing):

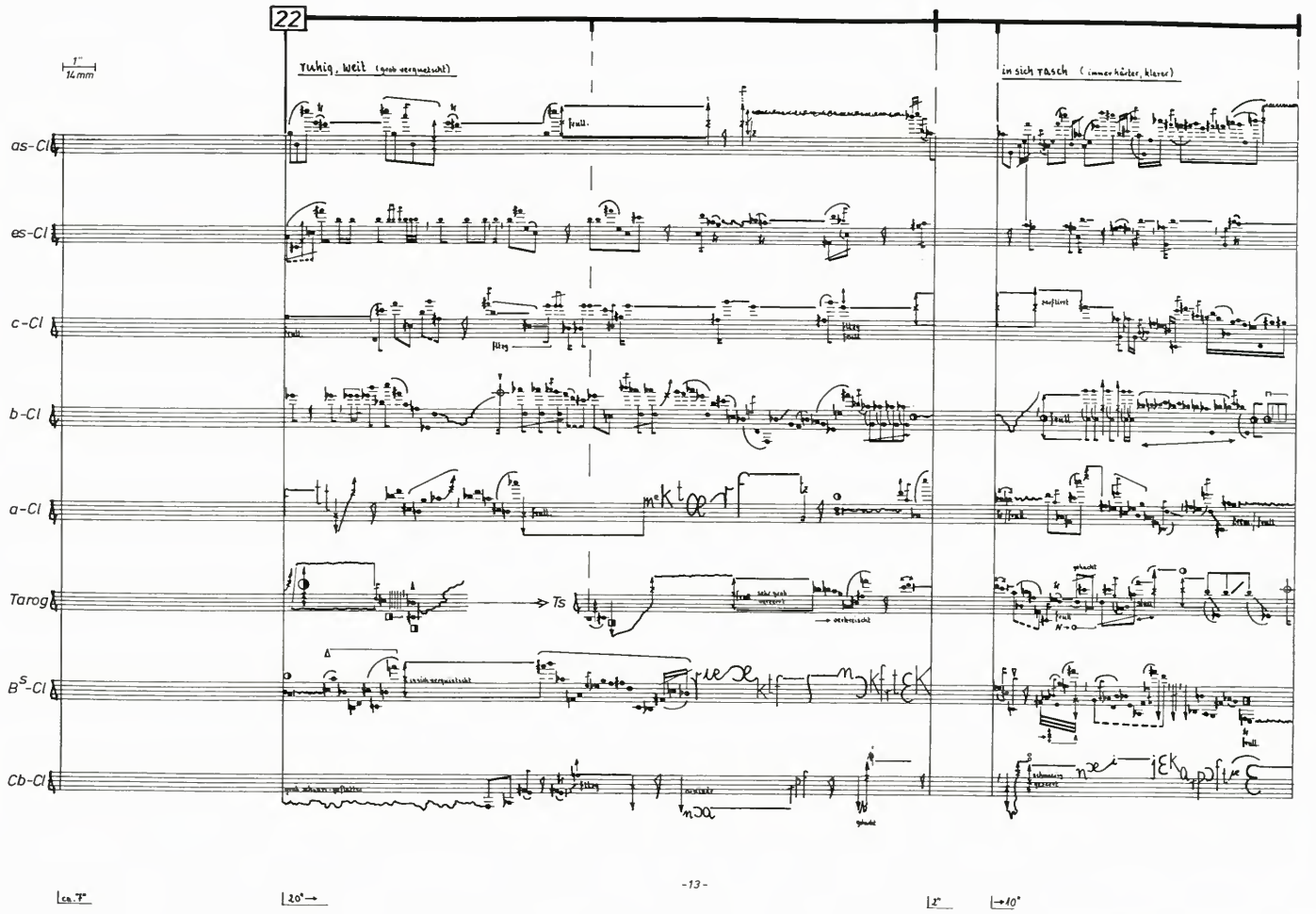
fahl-brüchig 1971...5'30"
piccolo heckelphone (or musette), basset horn, violoncello
edition modern M 1630 E

point 1971...1'34"
alto trombone, b-flat clarinet, violoncello, piano
edition modern: M 1612 E

profile 1972...11'
woodwind quintet: flute,



*from **gelb** for eight clarinets © 1979 hespos.*



from ***gelb*** *for 8 clarinets © 1979 hespos*

oboe, clarinet/soprano saxophone, bassoon, horn
edition modern M 1643 E

harry's musike
1972...5'30"
bass clarinet solo
edition modern M 1671 E

pico
1978...ca. 6'
sopranino recorder (versions exist for piccolo a-flat clarinet and contrabass clarinet)
hespos H 001 E

gelb
1979...13'
for 8 clarinetists:
piccolo a-flat cl/basset horn, e-flat cl, c cl/a cl, b-flat cl, basset horn/a cl, tárogató/tenor sax, bass cl, contrabass cl
hespos H 004 E

ilomba
1980...ca. 11'
bass, contrabass, subbass (either 3 recorders, or 3 clarinets, or 3 saxophones, or 3 tubas)
hespos H 012 E

seiltanz
a scenic adventure—1982...ca. 68'
sax, cl, trumpet, 2 trombones, tuba, percussionist, string bass, player, conductor
hespos H 019 E

hó
1983...7'
contrabass flute and basset horn
hespos H 025 E

esquisses itinéraires
1984...ca. 9'30"
flute, cl, horn, violin, violoncello, piano
hespos H 030 E

Partial Discography:

ensemble musikproduktion ENSEMBLE 81 001/2
contains point, für cello solo, conga, profile harry's musike, Z/dor——➤, en-kin, dschen, go ensemble 13, manfred reichert (can be ordered from ensemble musikproduktion, Reinhold-Schneider-Str. 71e, D-7500 Karlsruhe 51, West Germany)

THOROFON MTH 249
ilomba (version for recorders)
blockflötenensemble gerhard braun

INSEL HOMBROICH K 986007
contains zerango, nai, fahl-brüchig, ruhil, esquisses itinéraires

Complete catalog of works can be ordered from:
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amundsenstrasse 13
D-2870 delmenhorst (west germany)
telephone (042 21) 615 95

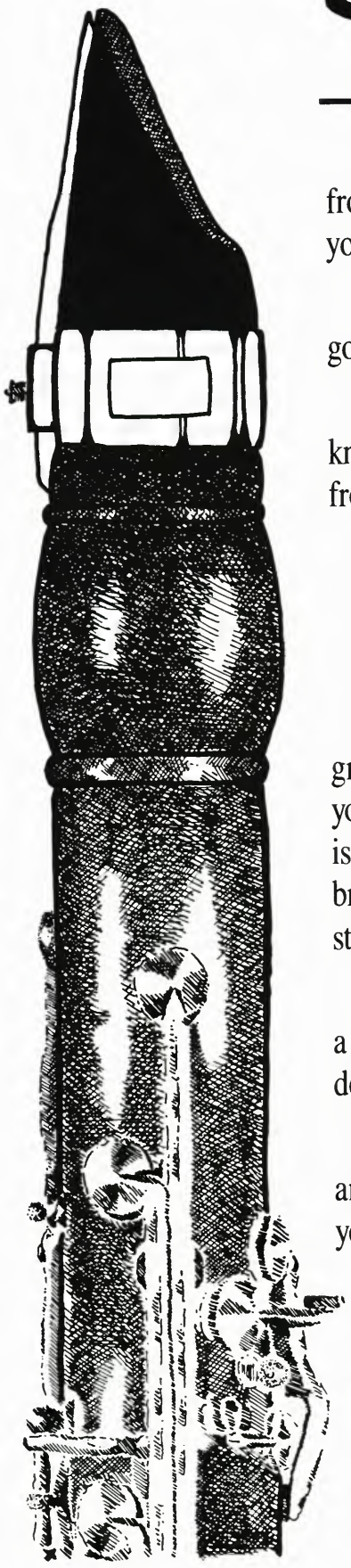
As usual I am available for your complaints, questions and suggestions: D.S., Ottostrasse 46, D-5000 Koeln 30, West Germany.

ENDNOTE:

[1]Dr. Friedrich Bayer in the *Neues Wiener Extrablatt* from April 16, 1931 reviewing the premiere of Anton Webern's *Quartett*, Op. 22. [Taken from Hans Moldenhauer's *Anton von Webern - a chronicle of his life and work* (New York, Alfred A. Knopf, 1979) p. 359.]

Next time (vol. 15, no. 2) we shall look at four new compositions written for two clarinetists.

Olivieri Reeds



A great reed not only sounds great . . . it feels great. You feel you can play from pianissimo to triple forte without any change in quality. Louder or softer, you get a beautifully focussed sound at all levels, in *any* register.

A great reed asserts its qualities from the very beginning, and you know it's going to get better as you go along. *There is no agonizing break-in period.*

A great reed feels as if it's part of both the clarinet and you, the player. You know you can rely on its stability to negotiate the widest skips and move smoothly from one register to the next.

Above all it has quality. Beautiful tone

Ring . . .

Ping . . .

Center . . .

There are good reeds and a few *great* ones. The Olivieris have been making great reeds for years. They start with exceptional cane that is well-aged but has youthful resilience. Olivieri reeds have broad shoulders so that the low register is full, the upper registers sweet, round, compact. "Tempering" speeds up the break-in process and lengthens life. Olivieri reeds are manufactured to a specific strength, not graded after mass production.

The Olivieris make *great* reeds because they cherish their craft and have only a few dedicated craftsmen who make their product with meticulous attention to detail. *To the Olivieris, less is more . . . and always has been.*

Olivieri reeds come in a range of carefully selected strengths for most clarinets and saxophones. If you haven't experienced a truly *great* reed lately (or ever), you can get Olivieris at your local music dealer

Olivieri Reeds • apdo. de correos 552 • jaen (spain)

Emergency Repairs with Valentino Pads

Part I

by Robert Schmidt, Ithaca College

There's a new product for us which offers some exciting options. Valentino pads can be installed without heat, without taking the keys off the instrument, and without additional adhesive (self-adhering), to form an airtight, waterproof, lifetime pad that cannot fall out. I am enthusiastic enough about them to end a two-year self-inflicted retirement to write this article.

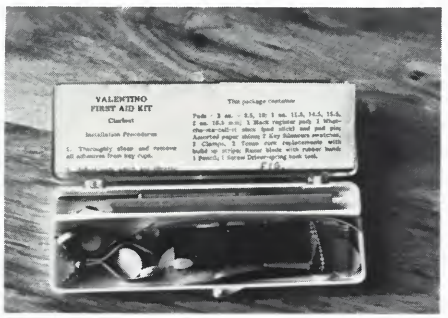


Photo 1. Here's the case it comes in. The snap lid keeps sharp metal objects safely away from inadvertent contact with and damage to your clarinet. The compact rectangular size will fit in most cases.

Photo No. 2. Here's what you get: a pencil, a combination tool where one end is a screwdriver and the other a spring hooker/pusher, a pad assortment, a hat pin, paper shims, a razor blade, two clamps, precut self-adhering bumpers and tenon strips (to replace corks), and a Wha-Cha-Ma-Call-It Stick.

Photo No. 3. A close-up of the spring hook shows a first-class tool. The pusher works best on small needle springs.

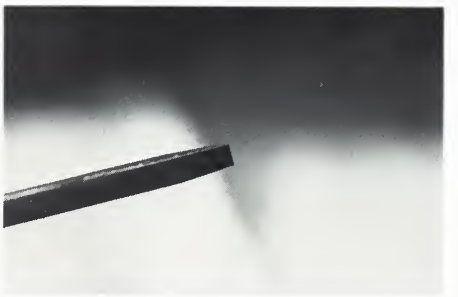


Photo No. 4. The screwdriver tip is well designed to seek and hold screw slots. It's on the light side so that damaging screw threads is difficult. A heftier screwdriver would be needed to remove rusted-in screws.

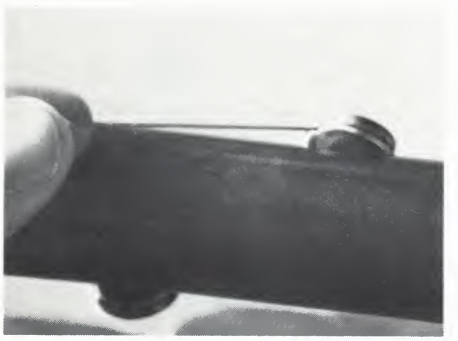


Photo No. 5. It's possible to install these pads without taking most keys off. Here the hat pin goes after the old pad. If the pad skin rips, dig out the felt and cardboard separately.

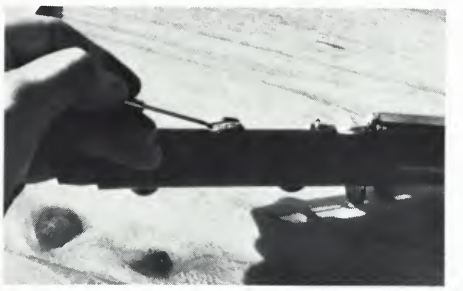


Photo No. 6. The screwdriver continues to work the old pad out. *Be very careful not to touch or scratch the tone hole surface.*

Photo No. 7. Shown here is the screwdriver cleaning the inside of the key cup. With the precision fit of Valentino pads, it's important that the sides of the cup are clean and that no old glue interferes with the level position of the new pad. Keep the key open when doing this. Hold the clarinet in a way that allows debris to fall away from the instrument, not into the bore. *DO NOT TOUCH OR SCRATCH THE TONE HOLE SURFACE.*

Photo No. 8. Slide the new pad carefully into a centered position below the opened key cup.

Photo No. 9. Firmly press the key cup down to evenly swallow the pad.

Photo No. 10. This shows a test to confirm how well the new pad covers the tone hole. Open the key and place a ¼" strip of cigarette paper to the middle of the tone hole. Let the key close and pull the paper out. Repeat this all the way around the pad, judging if the gripping pressure is equal each time you pull the paper.

Photo No. 11. Here the Wah-Cha-Ma-Call-It Stick (pad slick) is pressing firmly up; the pad was gripping too tightly at this point.

Photo No. 12. The pad's still gripping too lightly in back. I purposely chose a difficult pad to test the Valentino pad's ability to be shifted. Leaving the paper on the adhesive back helps, but it's still very hard to shift.

Photo No. 13. I'm pressing up like crazy on the front of the pad (the Stick is getting dented) while my right hand is holding the back of the key cup down. The pad has taken 20 minutes so far to install, and the frustration level is rising. (I'm ready to consider shimming.)

Photo No. 14. Now one side of the pad is slightly stronger than the other. The slick (Stick) is under the left side squeezing the tight pad in. From this position you could also gently press the right side of the key cup down for more gripping pressure there.

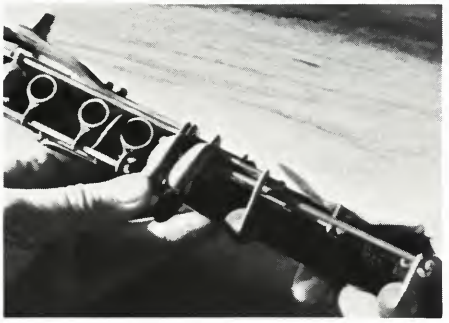


Photo No. 15. The pad seats well but is thicker than the old pad, creating a gap between the right hand F#-C# fingerpiece and the crowfoot. The left thumb is pressing the fingerpiece down while the right thumb holds the key cup closed.

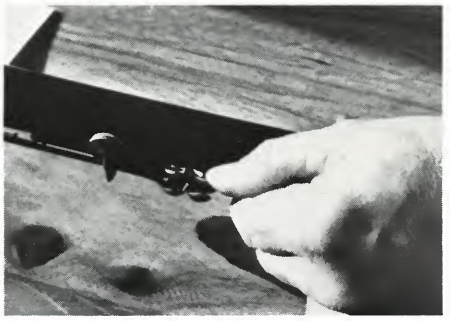


Photo No. 16. I overcorrected, so now the left thumb is underneath the fingerpiece gently pressing it back up (down in photo).

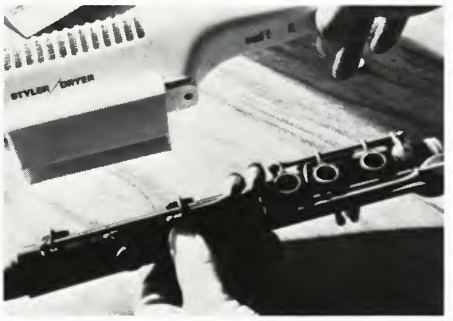


Photo No. 17. Here's another use for the Wha-Cha-Ma-Call-It Stick. The stick's black covered end is slid under the left hand F#-C# lever pressing down on the E-B lever while a hair dryer helps seat the E and F key pads for 30-45 seconds. A more conservative approach would use two clamps overnight, one clamp on each key cup.

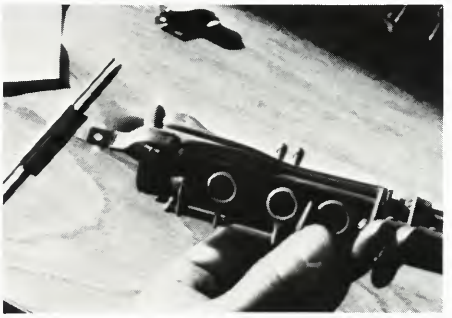


Photo No. 18. Another way to close the two large open keys, the clamp is holding the inside of the socket and the E-B lever. The ring key pad also needs clamping (or squeezing) to create a seat.

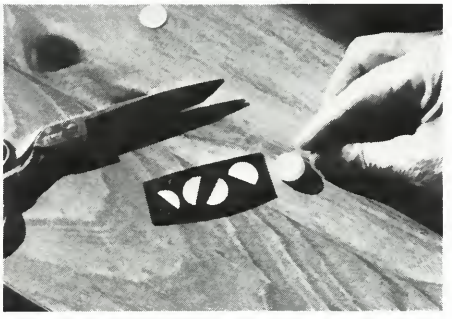


Photo No. 19. Not all pads will be level without shimming. Cut the paper shims to put more thickness where the pad leaks.

(To be continued)

Recovery of Lost Music

by Himie Voxman

This article responds to John Scott's request that I add to the suggestions made at the Seattle convention in the session on *Recovery of Lost Music* and make them available to our readers. Limited space in *The Clarinet* prohibits anything approaching a comprehensive list of useful sources for locating 'lost music.' I use this term to refer to manuscript and out-of-print music whose location is unknown to the searcher. The focus here is primarily on music of the 18th and 19th centuries.

Until recently Robert Eitner's *Biographisch-bibliographisches Quellen Lexicon* (1900-1904) was the most valuable reference. It was reprinted in New York in 1947 and reissued in Austria in 1959-1960 with additions. It treats material to the mid-19th century and consists of short biographies of musicians, followed by a list of their works and locations when known. Because of wars, fires and political changes, many of the libraries cited no longer exist or have been absorbed by other libraries. It is still of great value, however.

In 1949 Bärenreiter published the first volume of the monumental German encyclopedia *Die Musik in Geschichte und Gegenwart* (MGG). The last (14th) volume appeared in 1968, and two supplementary volumes were issued in 1973 and 1979, respectively. As far as I know, additional supplements are not planned. A number of the biographies list works and where found. MGG, however, does not include many of the minor composers found in Eitner.

Pamela Weston's *More Clarinet Virtuosi of the Past* is invaluable for locating music of the biographies she has treated. Franz Vester's *Flute Repertoire Catalogue* (1967) and his recent *Flute Music of the 18th Century*, both published by Musica Rara, are very helpful for finding not only flute music but also works for flute that include clarinet. The New Grove gives locations for music of many of the early composers included.

A landmark in music bibliography has been the publications of the *Repertoire International des Sources Musicales* (RISM). RISM was founded in Paris in 1953, but the headquarters has been in Kassel, Germany since 1960. The organization has received support from various German governmental offices, the city of Kassel, private foundations and scholarly institutions.

Libraries of the world (public and private) were asked to send duplicates of their cards for music printed up to about 1810. These are filed alphabetically by composer in Kassel. Library participation has varied from nil to complete. When I worked in Kassel a few years ago, holdings of the East and West German and Scandinavian libraries were very well represented. Participation by the Eastern bloc (other than East German) was more spotty, but cards continue to arrive, and holdings become more complete. A number of satellite offices in various countries assist. In 1971 the first volume of card holdings of Series A-I appeared and the last (relevant to this article) in 1981. The volumes present composers alphabetically and cite their works and library where found.

RISM is now in the midst of receiving cards with incipits for manuscript holdings of music of a similar period of composition insofar as it can be determined. This is a slower process because of the added cost of preparing the incipits. I should point out that in many instances the libraries are not adequately funded. Lack of participation is not usually due to indifference. This new phase of RISM's work is enormously difficult. Ultimately, we shall be able to add substantially to our repertoire, correct many misattributions and arrive at more accurate musical texts.

Because it may be a number of years before publication of the manuscript cards, RISM in 1984 issued a microfiche of approximately 20,000 titles. A second microfiche of 40,000 titles was due in 1986. Over 250,000 manuscript cards are now filed in Kassel. RISM is a service organization. The several times I researched in Kassel, I received excellent cooperation. The office will answer inquiries regarding holdings. They are not able to Xerox huge generic blocks of cards ("Send me all your Mozart cards," e.g.), but single questions will be answered free of charge. Dr. Joachim Schlichte of the Kassel headquarters seeks to aid the scholarly community as expeditiously and as completely as his resources permit.

Most libraries have not published catalogs of their holdings. Those catalogs that do exist are of course invaluable, especially if the libraries are extant. The third edition of the late Vincent Duckles' *Music Reference and Research Materials* (1974) contains a comprehensive list of catalogs as well as many other useful references.

Some of the most helpful American catalogs are those of the New York Public Library, the Allen Brown Collection in the Public Library of Boston and the Edwin A. Fleischer Music Collection in the Free Library of Philadelphia. Of especial interest to clarinetists in particular and woodwind performers in general is the *Catalogue de la Musique Imprimée Avant 1800* published in Paris (1981) by the Bibliotheque Nationale under the editorship of François Lesure. It covers the public libraries of Paris. The various catalogs of the British Library (formerly the British Museum Library) are invaluable. In Italy the Associazione Dei Musicologi Italiani issued some years ago a series of catalogs of leading Italian libraries. Their coverage is confined to works written or published before 1810. I should also include in this limited survey the catalog of the Conservatoire Royale de Musique in Brussels. The aforementioned publications contain many items that include the clarinet. Don't neglect the ICS Library at the University of Maryland!

The University of Iowa Press in 1967 published a *Directory of Music Research Libraries* found in Canada and the United States, compiled by the late Dr. Rita Benton of the UI School of Music. Subsequent volumes in 1970 and 1972 covered Western Europe and East Germany. The first directory has been updated. At the time of Dr. Benton's death work was underway to add a number of Eastern Bloc countries. I don't know the status of this project. The directories are now published by Bärenreiter. These volumes are an invaluable source of practical information. They include mailing addresses, availability of microfilm, photocopies, catalogs, open hours, size, brief descriptions of special collections, etc.

There are a number of sources of information in dissertations and articles. The series of publications by the American Musicological Society, edited by Cecil B. Adkins, entitled *Doctoral Dissertations in Musicology* (1984), lists completed dissertations and those in progress in the U.S. and Canada. Of great value is the *Repertoire International de Litterature Musical* (RILM) abstracts of music literature. Others worthy of mention are *The Music Index* and the *Music Article Guide*. In addition, there are foreign language bibliographies, notably Richard Schaal's *Verzeichnis deutschgespracher, musikwissenschaftlicher Dissertationen,* which includes material up to 1960. A number of significant German language dissertations, however, date from the last few years, e.g., Ulrich Rau's excellent *Die Kammermusik für Klarinette und Streichinstrumente im Zeitalter der Wiener Klassik* (1977).

There is no single reference source comparable to RISM for locating 'lost' music of the 19th century. The most comprehensive reference for music then in print is that of François (Franz) Pazdirek (1848-1915), his *Universal-Handbuch der Musikliteratur,* 15 volumes published 1904-1910. It is an alphabetical list of composers, their works, publishers and prices. No locations are given.

In 1817 Anton Meysel (Leipzig) published his *Handbuch der Musikalischen Litteratur* presumably available ca. 1815. This was followed by 10 supplements of various publishers. These were continued by F. Hofmeister to about 1943.

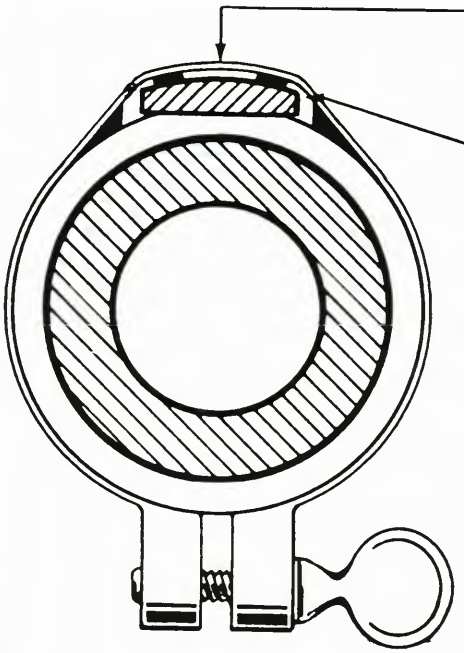
Other valuable references regarding composers and their works (not locations) are Ernst L. Gerber's *Historisch-biographisches Lexikon der Tonkünstler*—(1 vol., 1790-92) and his *Neues historisch-biographisches Lexikon der Tonkünstler* (4 vols., 1812-14), and Bohumil J. Dlabac's *Allgemeines historisches Künstlerlexikon für Böhmen* (3 vols., 1815-18). Both compilers were contemporaries of many of the great clarinetists of their time. We are all greatly indebted to François J. Fétis' *Biographie universelle des musiciens et bibliographie générale de la musique*, Paris, 2nd ed. (8 vols., 1866-70) and the two supplementary volumes published under the direction of Arthur Pougin, Paris, 1878-80. These have extensive articles on the significant artists of Fétis' time and earlier. Publishers but not locations are given.

The list could be continued *ad infinitum*, but I hope I have provided an introduction to the resources at hand in a good research library. Obviously, there is always available the help of collector friends, especially for more recent out-of-print material.

AN APPEAL...

To all of our readers outside of North America who received two copies of the Fall 1986 issue (Vol. 14, No. 1), I would appreciate your returning one of your copies to me (surface mail will be satisfactory). In our attempt to insure that you received that particular issue, we completely depleted our supply and now have none on hand for back-issue orders, etc. Thank you for your cooperation. In the future we shall continue to try to get the magazine to you in a timely manner and safe condition.

James Gillespie, Editor
School of Music
North Texas State University
Denton, Texas 76203 U.S.A.



vertical pressure not horizontal as other ligatures

exclusive side shoulders *

- Will not distort or crush reed fibers nor warp mouthpiece as do metal ligatures
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William O. Smith

I.C.S. 1987 Commission

by Linda L. Pierce

This year the International Clarinet Society recognizes William O. Smith with a commission to write *Music for Five Players* for clarinet and string quartet. The following account is derived from an interview with the composer in August of 1986 at the University of Washington where he is conductor of the New Music Ensemble and a professor of composition.

Although it is difficult to predict the milestones from our own era for clarinetists to follow, in the early '60s William O. Smith definitely initiated a new palette of colors for the clarinet. Heretofore, musically speaking, most of these "colors" would have been considered virtually impossible. Yet, he wields his fantasia of clicks, glissandi, multiphonics, hums and even "squeaks" with a careful eye for *directional* composition.

He is one of the most prolific clarinet composers of our century with a substantial amount of works for other instruments as well. The majority of the over 100 works for clarinet are readily accessible to the listener, though demanding a virtuosic attention to detail on the performer's part. Therefore, the resultant 20th-century awakening for the clarinet still might not have occurred for decades were it not for his additional superior abilities as a jazz artist, technician and clarinetist. (The Dave Brubeck quartet received a 1987 "Grammy" award.) Pro or con "new music" if you are truly a clarinetist, you can not help but be amazed at his prowess in *musically* executing what others purport as "sound effects." You owe it to yourself to hear his recording, at least, of his famous *Variants*, CRI SD 320.

Twentieth-century counterpoint is a very popular concept. For the melody instrument it is almost as if it must be rid of the shackles of accompanying harmonic-rhythmic instruments. Yet, as with the clarinet, it seems unwilling to accept its own solitude. Thus. . .conversations with its own multifaceted self. In *Linoi*, Harrison Birtwistle defines three lines through the use of dynamics (Cresc.-Decresc.,Cresc., FFFF), repeated pitch pattern (three vs. four vs. five) and color (trill, flutter, Sfz); Stockhausen's *In Freundschaft* further acknowledges and defines his three lines by swaying the clarinet to corresponding positioning (left, right, center of the body); Bill Smith separates the high and low melodic lines with a grey area of chromatics between the two lines. *(example 1)*

W.O. Smith

When there are juxtaposed lines, Smith often accomplishes the ultimate "marriage" of the lines with two *well* chosen cadence points fixed in a multiphonic. *(example 2)*

Beyond all of this, he has discovered a way to write *simultaneous* lines, horizontally, on one clarinet. *(example 2a)*

Why are so few composers able to go beyond a single groan or noise with an isolated multiphonic? This important innovation is a direct result of Bill's now famous index card file of multiphonics. *(example 2b)*

Example 2b.

Bill Smith: Included on each fingering's card are the resultant:

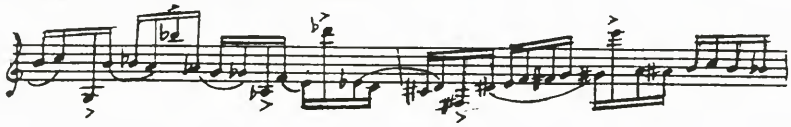
PITCHES, that is, lowest and highest, not all the ones in between.

COLOR, in this case, rough beats, one of the foghorn variety.

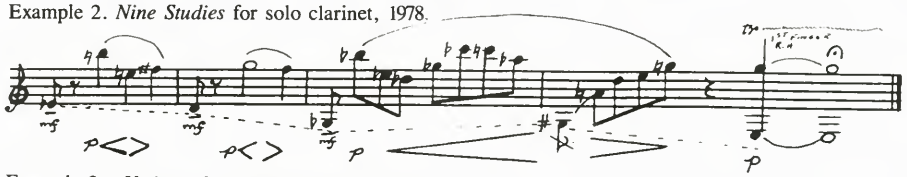
DYNAMIC RANGE, which in this case is the *p-f*. This is unusual; most are *p* or *f* and there is not much latitude. That's why a microphone is a good idea if you've got a large or noisy hall and a lot of multiphonics to play. If you try to project them, they're even more difficult.

In the last quality the professor came out in me a little too much, and I graded them according to whether they're an A or B or C "student". . .according to ACCESSI-

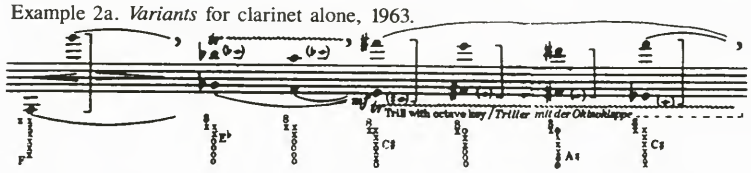
Example 1. *Nine Studies* for solo clarinet, 1978.



Example 2. *Nine Studies* for solo clarinet, 1978.



Example 2a. *Variants* for clarinet alone, 1963.



BILITY. I try in my music to use mainly A's, in terms of difficulty; it's one of the easiest.

Linda Pierce: Assuring everyone can play them?

B.S.: Well. . .and myself! I put this file together in 1960. At that time I was a 34-year-old thinking "this particular sound and fingering is difficult now, but maybe 10 years from now it will be able to raise its grade to an A. But for now, it's hard, so I make it a D or an F, in terms of difficulty." But I found that they don't get easier. The ones that were difficult in the first place are still difficult, and the ones that were easy remain easy.

L.P.: The horizontal lines then are possible because they are all designated as "speakable" multiphonics, and, by putting them individually on 3x5 cards, they are interchangeable during the composing process?

B.S.: Yes! Let's say I don't write any "unspeakable" multiphonics! (laughter)

L.P.: That doesn't keep all the cards on the table, does it? As a point of reference, do you file all these according to the lowest pitch?

B.S.: Yes. I have two ways. This file is by lower pitch. I have another master file according to the upper pitch. When we're talking about multiphonics we're usually talking about two pitches that can be heard more or less clearly, the outer ones and then some faint suggestions of overtones.

I usually sketch in a park or under a tree, so I'm not with my clarinet in hand or at a piano. I imagine what I would like to have happen at a particular point. I will have in mind, for instance, this low D concert, and I'd like one of those complex sounds that I think of in my own head as a foghorn because they have many overtones. So, I'll think. . . Okay, over the E I could have an F' concert or an A' concert or a B-flat concert or a D-flat concert.

If I want to make a line, I sometimes just take the filing cards out of the box, set them out on a table or the lawn or my lap and arrange them in an order. Then I get to my clarinet to try them out. In other words, it *is* a problem writing for multiphonics in a linear fashion because, unlike double stops on strings, there's no system to them that is apparent. You can't say fourths or fifths are always easy or always difficult. So it's trial and error. It's just a matter of hunt and peck in the file cards. The card file is reproduced in its entirety in Appendix A of Phillip Rehfeldt's *New Directions for Clarinet*, 1977, University of California Press.

L.P.: Are your multiphonic compositions on the shelf for awhile during your explorations with "B-flat 'harp' " and computers?

B.S.: Oh, no! I wrote a piece that appeared in *Perspectives of New Music* (Spring-Summer 1985) Vol. 23, No. 2, 1986, just a few months ago for unaccompanied clarinet with multiphonics! It's sort of a cousin to *Variants* and is in memory of Roger Sessions. I was trying to make it as if it were on illuminated manuscript. I wanted it to look nice on the page as well as sound nice on the tape that accompanied the article.

Many of my works are based on tone rows and are traditionally notated. They don't require jazz artists or improvisation. My blues and my improvisations I don't list or write down. So, pieces like *Jazz Set* are quite playable to the person untrained in the jazz field. "Set" refers to the tone row or pitch set. Rhythmically I am a distant cousin of the neo-classicist.

L.P.: The first movement of *Nine Studies* has a well-defined, progressive rhythmic structure. The quarter-note beats are divided into eighth notes or duples. Obviously, one can accent the beat *(example 3)*, then the off-beat *(example 4)*, then juxtapose the on-beat, off-beat *(example 5)* . The cleverness comes in then when the activity is increased by oscillating back to the concert f while virtually slowing the triplet figure into a hemiola *(example 6)* . . .add a bit of the unexpected like the "fall *up* the stairs" *(example 7)* and it all has a rather effective "coat and hat" ending. Each aspect of the rhythm is briefly spotlighted.

L.P.: The similarity of many of your works to the philosophy underlying Sumie and Haiku strikes me.

B.S.: Well, let's think about that. My interest in the Oriental culture started when an Oriental, elderly gentleman came to our grammar school assembly and did a series of paintings on paper in front of us. Three strokes and there was a beautiful fish. . .then, turn the paper. . .five strokes and there was a beautiful mountain and tree. . .turn the paper. . .four strokes and there was a bamboo plant. I was flabbergasted! I thought that was terrific! That was my first interest in Oriental things. . .I didn't know why. . .I still don't know why.

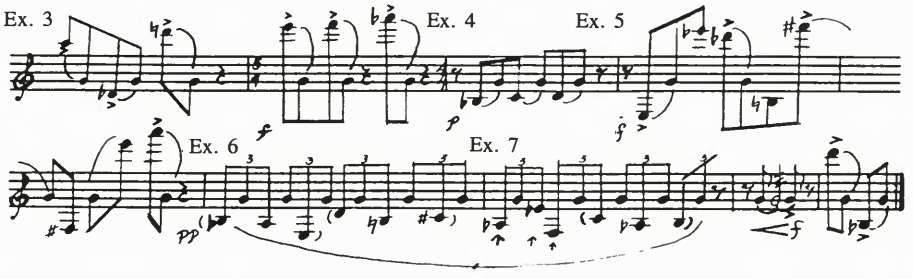
When I got to college, I discovered Sumie. . .Japanese and Chinese brush painting . . .I just liked it. Japanese Haiku (poems) and then Buddhism. . .all aspects of it I find fascinating. So when I finally went, two years ago, to Japan it was a thrill I had been primed for over a lifetime. I felt, in a sense, maybe not a coming home, but. . .coming to a familiar place I'd seen before that I liked a whole lot. The people were extremely kind and their traditional cultural things like the Noh theatre and the Ga-Ga-Ku (ancient Japanese music) were beautiful. . .the painting and even just the written language fascinated me.

Now that the trip is over, I get a lot of pleasure just from painting the little characters of the written language. (The spoken language is just too difficult. I would have to live there for a couple of years, and I just don't think that's in the cards.) I'm sort of a Sunday painter in that respect. Right now I make out the characters on one side with the translation on the other side to help me.

L.P.: Your shorter works are not merely brief, but condensed. There is an intensely defined set-up or experiment which is carried as directly as possible to its completion.

B.S.: I would say that what I am trying to do is short poems that are closely related to the Japanese Sumie technique of painting through few strokes. The thing is, they paint on rice paper so they can't go over it. It's a lot like improvisation. You make your strokes, and that's it forever, unlike oil painting that you can repaint over and over. Instead, it's done once with a minimum of strokes, and, if you

Examples 3-7.



can use three strokes and have a whole landscape, it's an admirable job. . .just as in Haiku, if in your seventeen words you have described the cherry blossoms that are blooming, then you've done an admirable thing.

I would say that in many of my compositions I'm not a novelist or usually not even a short story writer, but rather I'm writing poems, some of which are very short and some of which take a little time. Any given piece probably averages about 12 minutes, occasionally maybe 20 or as little as eight. . .but, the longer ones are often in short 2-3 minute-movements. As a generalization, which is only partly accurate, I'm probably closer to poetry than novels.

There is a pattern that, looking back over my music, I seem to go from an exploratory piece that takes a lot of courage to some on more familiar terrain. In *Line Up* I was taking a big jump out into a void to put that together because I had never had any experience with a piece like that and could only in my mind's eye envisage what it would be like. Some of the "explorations" included *Line Up*, where not only the written measures create harmonies and counterpoint of interest but also the audible time lag resultant from positioning the performers at quite a distance from each other. (One had to walk a mile for a "canon!") In *Musing* for three clarinets and three dancers the manuscript is *worn* by the dancers. Although the dance pieces are improvisational, in this particular piece the dancers were limited in that they needed to make the score accessible to the clarinetists. *Fragments* uses both halves of the clarinet, each being equipped with its own mouthpiece . . .reminicscent of the Greek aulos!

L.P.: More recently we heard your clarinet impersonate a harp with a little help from the TX7 and pitch rider at the 1986 Seattle convention! *Pente* also comes to mind where the clarinetist and string quartet wear headphones!

B.S.: That goes against the grain of the performer because we're trained to go with the guy next to us. A string quartet is trying very hard to sound like one unit that is marching *in* step. Instead, I'm saying, "Look, let's all march *out* of step. . .you go four steps to this guy's five steps to this guy's six steps." *Pente* requires click tracks for each player which gives metronome markings at their own speed. So, Violin I = 80, Violin II = 140, Viola = 120, and so on. They say, "That's too hard!" and I say, "Well, no, you just listen to your headphone and it will say 'Hup-two-three-four, Hup-two-three-four. . .' "

L.P.: We've been trying to perform more and more complex, pointillistic rhythms for some time now. The coordination of an ensemble effort is especially difficult with the increased amount of ink used to notate the complexities.

B.S.: Right! The individual part is easy for the player *if* he or she can surmount the psychological dilemma of having to listen to a click track instead of one's neighbor. In other words, in a recording studio it would be the easiest thing in the world. Just come in, one at a time, play the part and go home. To do it in a concert hall is tricky because it catches you off guard.

It was difficult to set up the click tracks. Nowadays with four-channel tape machines it wouldn't be so difficult. But at the time I did it. . .I had a good friend, Gary Louie here at the University of Washington, construct a little box out of computer chips that we plugged into. So if you plugged into the box at a particular spot, you'd get the tempo that you wanted in your earphones.

So, I sort of go from sticking my neck out to regrouping, polishing up what I've already done. Following *Pente*, 1983, was *Trio*, 1984, for violin, clarinet and piano, Elsa's [Ludewig-Verdehr] trio. When I heard it for the first time two years later, it was like a child I hadn't seen for so long; I hardly recognized it. But, after reviewing the score and hearing a beautiful rehearsal of it, I thought, "Yes! It has my eyes!" That was a looking back. . .a trio not conventional exactly, except that the players sat in their places as a normal trio, and it has several movements related the way they're structured as did traditions of the past.

I am looking forward to the commissioned clarinet and string quartet piece for the I.C.S. It is one of my favorite instrumental combinations.

L.P.: We look forward to the premiere of *Music for Five Players* at the upcoming International Clarinet Convention July 11-14, 1987, University of Illinois, Champaign-Urbana, Illinois, U.S.A. A review of the piece and its performance will appear in the 1987 Fall issue of *The Clarinet*.

An update to the list of works in Phil Rehfeldt's article in *The Clarinet*, "William O. Smith," Vol. 7, No. 3, 1980, pp. 42-44, follows.

109. *Twelve* for clarinet and string quartet, 1979
110. *Duo* for clarinet and cello, 1980
111. *Dream Ritual* for solo soprano, 1980
112. *Solo* for electric clarinet, 1980 (requires ecco or digital delay), Shall-U-Mo
113. *Five for Milan* for clarinet and jazz orchestra, 1980, M.J.Q. Music
114. *Reflection* for clarinet and voices, 1980
115. *Ritual* for two cellos, 1981
116. *Morning Incantation* for horn and voices, 1981
117. *Mandala III* for large flute ensemble, 1982
118. *Greetings!* for five or more clarinets, 1982
119. *Thirteen* for flute, two clarinets, horn, two trombones, violoncello, piano, 1982
120. *Quiet Please* for jazz orchestra, 1982
121. *Jazz Set* for clarinet and trombone, 1982
122. *Musing* for three clarinets and three dancers, 1983
123. *Enchantment* for flute and female voices, 1983
124. *Pente* for clarinet and string quartet, 1983
125. *Jazz Set* for two clarinets, 1983, Universal Editions
126. *Trio* for clarinet, violin, piano, 1984
127. *Eye Music* for clarinet and trombone, 1985
128. *Sudana* for oboe and voices, 1985
129. *Concerto* for clarinet and small orchestra, 1985
130. *Asana* for electric clarinet, 1985
131. *In Memoriam* 1986, Published - *Perspectives of New Music*, Vol. 23 No. 2, p. 162

Discography

Winds from the Northwest (Straws) Soni Ventorum Wind Quintet Crystal: 351 (1975)
Colours, Edi-Pan (1978) Jazz Music NPG 807 stereo
Concord on a Summer Night — The Dave Brubeck Quartet, Concord Jazz Inc. C J 198, 1982
American Music for Flute (*Five pieces for flute and clarinet*) ORS 84474 Orion Master Recordings, Inc.

For Iola—The Dave Brubeck Quartet, Concord Jazz Inc. C J 259, 1985
Refelctions—The Dave Brubeck Quartet, Concord Jazz Inc. C J 299, 1986
Soo for Clarinet with Delay System (1980), F. G. Errante, cl., Mark Records MES 38084
Five Pieces (1958), Paul Drushler, clarinet, Mark Records, MRS 32641
Variants and *Jazz Set*, Smith, clarinet, Mark Records MRS 32645
Atlas Eclipticalis, John Cage

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Homage To

by Tsune

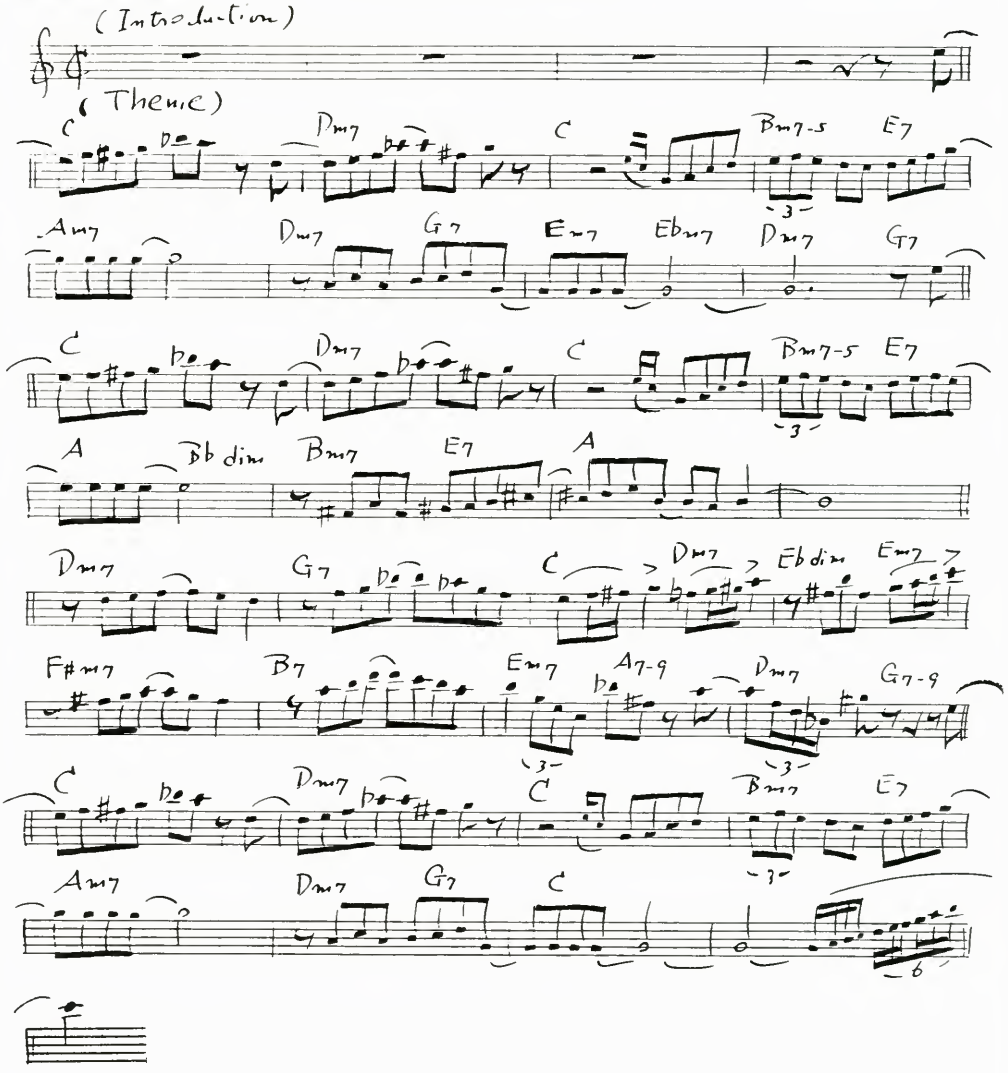
In May of 1985 I visited Berlin, West Germany, and met Mr. Shinohe, a Japanese who is the solo clarinetist of Symphonisches Orchester Berlin. He first caught Karl Leister's attention in Japan and then studied with him at the Karajan Akademie in Berlin. We talked a lot about clarinetistry over mugs of German beer in a small restaurant near Tiergarten. Quite unexpectedly for me, he said that he had seen Artie Shaw in Berlin at the Jazz Fest in '84, the year before. I got very much excited at the news since I, as an Artie Shaw aficionado, had been looking for information about him for many years, but in vain. On my return home, the spring 1985 issue of *The Clarinet* arrived and a very interesting and informative interview with Artie by Henry Duckham was in it. Also in the magazine's fall issue Artie appeared in the I.C.S. Conference report. Most recently, in the February 1986 issue of *Down Beat* magazine, I found an article about Artie and his new band. I'm very happy to learn that he has come back to the music world once again and very actively at that. My only regret is that he doesn't play the clarinet anymore.

I'd like to emphasize the greatness of Artie Shaw as a jazz clarinetist and a jazz artist as well. When compared with the late Benny Goodman he has been underrated to an unbelievable degree. For example, in his *Jazz - from New Orleans to Free Jazz* the famous German jazz critic Joachim Berendt describes Artie Shaw as "another diminutive BG." (This is my re-translation from the Japanese version.) In my overall evaluation of him as a jazz clarinetist and artist, however, I believe he is as great as BG, though their styles are in sharp contrast in many respects. Especially with regard to beautiful sound and hauntingly attractive melody in a slow ballad, I believe Shaw has no peers.

In the interview in *The Clarinet* Duckham seems to regard his last Gramercy Five in 1954 as the climax of his artistry. I was encouraged when I read that statement for I quite agree with him on that. Generally speaking, Artie is most recognized for his achievements in the swing era as represented by such pieces as *Begin the Beguine*, *Frenesi*, and so on. It goes without saying that this "Swing Shaw" is marvelous. But Artie in later years is, at least for me, as superb and significant as in earlier years, both musically and historically. And, no doubt, the culmination of this "Modern Shaw" is his last Gramercy Five recordings. Today his records from the swing era are available everywhere, while those from the later years are difficult to get.

Clarinet in Bb

Sunny Side UP



When one listens to Artie in the late '40s and '50s, one finds that his style has changed from that of the '30s to one that allows him to fit in with such young modern players as guitarist Jimmy Raney and trumpeter Don Fagerquist in '49-'50 and guitarist Tal Farlow and pianist Hank Jones in '53-'54. I believe his ability to achieve this stylistic flexibility is as important as his performances in the modern style itself. As we know well, jazz underwent a drastic innovation in almost every musical aspect in the transition from swing to bebop. For those musicians who had already established a style and a reputation during the swing era, it must have been enormously difficult or, if I may say, next to impossible to change and adapt themselves to the innovations of bebop. Many tried and failed. Many gave up even the attempt.

Let's have a look at BG's case. In 1948 Benny

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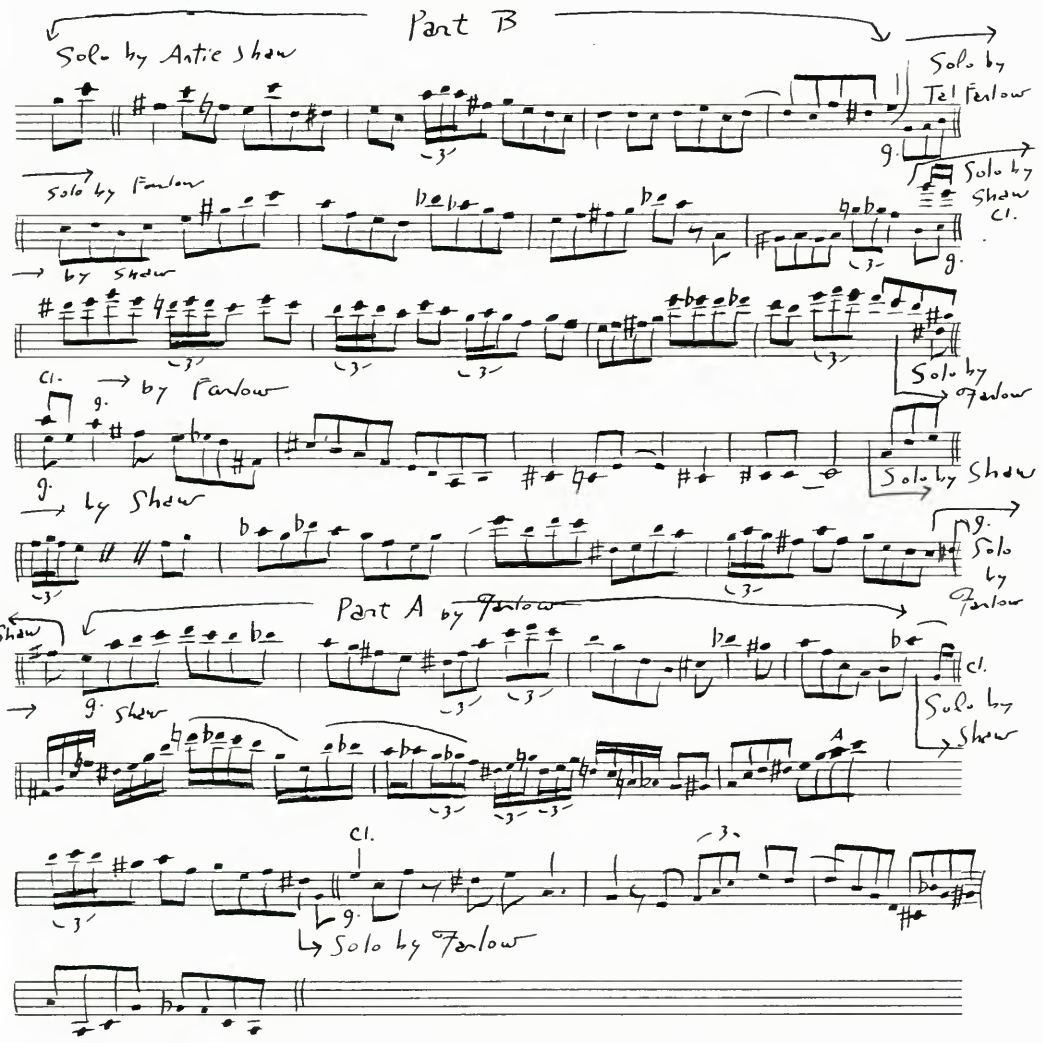


1. Guitar part sounds major 9th lower than written.

2. cl. for the clarinet, g. for the guitar.

formed a small group including such modernists as saxophonist Wardell Gray, clarinetist Stan Hasselgard and others. He recorded even with the legendary bebop trumpeter Fats Navarro in September of that year. In 1949 he organized a bebop-flavored big band featuring such soloists as trumpeter Doug Mettome, saxophonist Wardell Gray and trombonist Milt Bernhart. Most of the arrangements for this new band were written by Chico O'Farrill. The best known piece by this band is *Undercurrent Blues* recorded on February 10, 1949, which has very "boppish" phrases everywhere. Even though BG was immersed in such a bop-influenced atmosphere, he didn't, couldn't or wouldn't change. After attempting to incorporate the new music in his playing over a period of less than two years, he returned to his established style. I wouldn't even begin to indict BG for doing that. What I'd like to point out is how difficult, both musically and psychologically, it is to cast off an established style on which a reputation and a career have been built.

In Artie's case, however, he took the risk and had the ability to overcome the difficulty. He said in the interview that he had listened a lot before he formed his last Gramercy Five. I supposed he must have thought a great deal about how he could establish a new identity. And what was his answer then?

According to Jepsen's *Jazz Records 1942-1962*, his last Gramercy Five left four pieces on Bell label and 24 on Clef and Verve. These LPs have been out of print for many years. Fortunately, however, most of these pieces are available again on the following LPs:

AJAZZ RECORDS, Box 184, Zephyrhills Florida 34283:

The Later Artie Shaw	Vol. 4 AJAZZ 431
	Vol. 5 AJAZZ 440
	Vol. 6 AJAZZ 446
	Vol. 7 AJAZZ 451

On these two pages is a partial copy of *Sunny Side UP* from Vol. 6 composed by Artie Shaw. The discographical data is as follows:

Personnel: Artie Shaw (clarinet), Tal Farlow (guitar), Jo Roland (vibes), Hank Jones (piano), Tommy Potter (bass), Irv Kluger (drums)

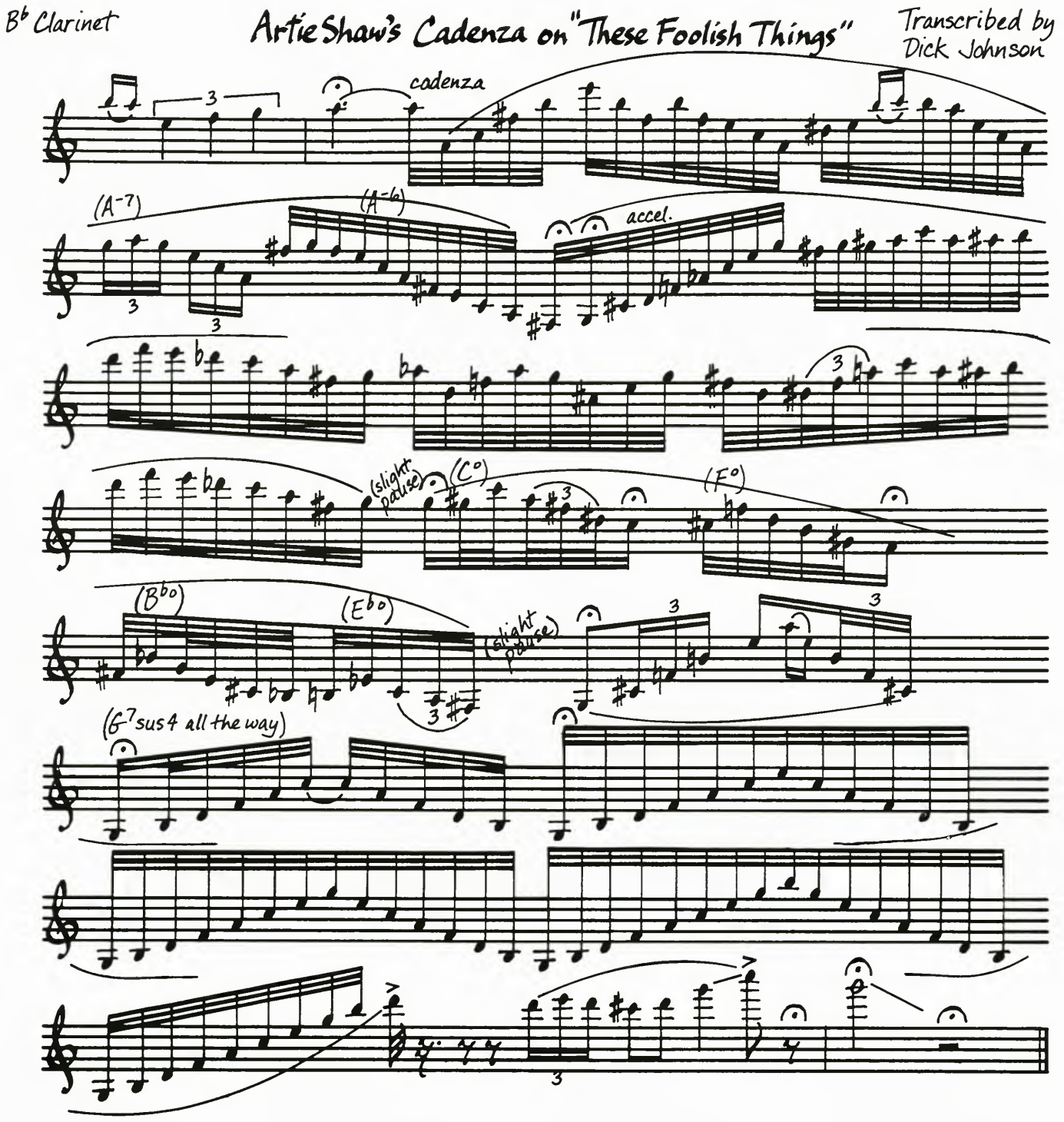
Recording date: December 1953 - February 1954

Recording place: New York City

After a short introduction comes the theme (see example). Solo choruses by Hank Jones and Jo Roland are followed by a chorus of four-bar solo exchanges between Artie Shaw and Tal Farlow (see copy).

A review of the music reveals:

1. The harmonic structure of the theme shows that Artie had absorbed and mastered the so-called bebop harmony very well. It has both vertical chord extension with 9th, 11th, 13th notes added and horizontal chromatic chord progression by the use of substitute chords.
2. Comparison of the solos of Tal and Artie: Tal's improvised melody line is altered chromatically responding very sensitively to the underlying chord progression by the appropriate use of accidentals, namely sharps, flats and naturals (see part A). Artie's melody line gives an impression that diatonic melodies are connected by chromatic passages (see part B). In other words, it may be said that in Tal's case chromatic aspects are incorporated evenly throughout the melody line, while in Artie's case the chromatic factor functions, so to speak, as a bridge between diatonic segments and melodies.



Viewed from the harmonic aspect, bebop innovation may be said to be "chromatic treatment of diatonic harmony" which means concretely, as stated earlier, vertical extension by the use of added 9th, 11th, 13th notes and horizontal chromatic chord progression caused by substitute chords. That's the secret of the delicacy and subtleness of bebop harmony. No doubt, in that sense, Tal is more boppish or modern than Artie. Modernization in Artie's case is not quite as far reaching as in Farlow's.

While this may be true, I suppose Artie must have recognized it and thought it through thoroughly. Diatonicism tinged with a proper degree of chromaticism, I think, was his best choice after a sincere quest for a new identity as "Modern Shaw" while still preserving the very best of "Swing Shaw." Thus was born that highly artistic "one and only" style. And this is the aspect of Artie Shaw I admire most.

When I saw Mr. Shinohe of Symphonisches Orchester Berlin, he told me he hadn't heard Artie Shaw at all. So I sent him later a cassette of Artie's *Concerto for Clarinet* (1940) and *Besame Mucho* (1953-1954). His reply was "...I've never heard a clarinetist with such enormous technique. If he wanted to play contemporary music, he could play whatever piece he wanted—PERFECTLY!"

(For the copy of *Sunny Side UP*, I thank Mr. Kobayashi for his support. He is a very good guitarist.) ⌘

Artie Shaw's Cadenza From "These Foolish Things"

by Henry Duckham

When you talk to Artie Shaw you're likely to end up covering a lot of territory from writing to rifle marksmanship to the economics of the music business. Like the rest of us, though, certain threads weave themselves through the conversation—threads that inform his life, give it impulse, direction and vitality.

One of those themes is the notion of "means vs. ends." And a view that most of us are too hung up on the result and pay too little attention to the way we get there. If you concentrate on the means ("Now is all you've got"), the end will take care of itself. Carry that notion a little further along and you begin to get a real appreciation of how the intuitive process plays a role in pushing back the limits of the possible and creating landmark works and achievements.

I feel this cadenza not only is extraordinary music-making in itself, but also represents a microcosm of the whole "means vs. ends" intuitive process that goes into the best of our artistic accomplishments. Listen to what Shaw had to say about these five bars at the International Clarinet Conference at Oberlin on July 23, 1986:

> "Only once or twice in my life have I done something that came close to satisfying me...
>
> "You know a jazz player isn't interested in the tune. He is interested in what can be done with the tune, the construction beneath it (meaning the chords) and the general intent and feel of the tune. What can we recompose with it? Because good jazz playing is composing extemporaneously. And on this one I hit a cadenza at the end. I didn't intend this. I had no idea where it came from. Just listen to it. If anybody can do this better, I want to meet him."

Footnote:

Heartfelt thanks to Dick Johnson for his work in transcribing the cadenza From *Artie Shaw. Black Magic*, MCA Coral Records. CB-20035, 1973. Now out of print.

Henry Duckham
Oberlin Conservatory of Music

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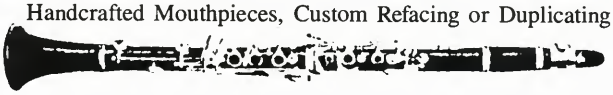

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Clarinet Society of New South Wales, Australia

(A report from Neville Thomas, National Chairman for Australia.—Ed.)

Our Clarinet Society of New South Wales was officially inaugurated during an Easter Seminar directed by Mitchell Lurie in 1976 in Sydney.

Neville Thomas, president for the last 11 years, attended the International Clarinet Clinic in Denver, Colorado in 1973 when the International Clarinet Society was formed. He was later appointed the Australian chairman of the I.C.S. and has acted in that capacity ever since, guiding branch societies throughout Australia in their formation, the latest being the Newcastle Clarinet Society which was formed last year with President Ian Cook and Vice President Kevin Murphy.

Our meetings are held on the first Friday in every month at the prestigious Sydney Conservatorium where Neville Thomas is a lecturer in woodwinds. The magazine *Clarinet Scene* is published three times a year and the newsletter *Clarinews* every two months. There is a mail-out of over 600, and members range in age from eight to the seventies.

Neville Thomas

The program for every meeting follows a fairly regular pattern. Group playing is from 6 p.m. to 7:15 p.m. There are four choirs in all: (1) Beginners (all ages), (2) Intermediate, (3) Advanced, and (4) Saxophones; all choirs are conducted by committee members. They then reconvene to the Joseph Post Auditorium and play for the audience and "get practice at being nervous," as Nev calls it. This is a splendid opportunity for the less experienced players to play for an audience, both classical and jazz items.

The main event is then featured at 7:45 p.m. which is usually a professional from one of the symphony orchestras or the Opera House, or an ensemble or a lecturer from one of the universities, a famous jazz personality or a group. A highlight is a master class or "student showcase" where Vice President Val Fawcett examines students before the audience and explains why certain markings are obtained in the Australian Music Examination Board exam.

Visiting overseas lecturers read like a Who's Who: Jack Brymer, Mitchell Lurie, Gerry Errante (several times), Pamela Weston, Hans Deinzer, Harry Sparnaay, Keith Puddy, Colin Bradbury, Reinier Hogerheyde, Mark Walton, Elsa Ludewig-Verdehr and Trio, Valentine Zakarov and almost every famous Australian player in the legit and jazz world.

Whenever a touring orchestra comes to Sydney for the Australian Broadcasting Commission, the clarinet players are invited to Society meetings; sometimes the date is altered to suit their schedule for master classes—performances. The Australian clarinetist is privileged to compare the styles and tones from so many different countries. There is no distinct Australian sound as yet, but Gerry Errante and Nev both agree that the average tone is more American than any other at present.

(l to r) Ron Smart (director of the Conservatorium), Gabor Reeves, Guy Dangain, Victor McMahon (patron of the Clarinet Society of New South Wales and former clarinet professor at the Conservatorium), Neville Thomas, Monsieur Pellet (director of the Alliance Francaise in Australia), Neville Chambers (Selmer representative).

The Sydney Saxophone Quartet (l to r) Jock McKenna, Charlie Munro, Nev, Dave Rutledge.

The next item at the meeting will be an invited college or high school clarinet choir or saxophone ensemble with fond parents coming to applaud the honor of playing in the Conservatorium, which is Australia's premier music institution.

Next item is the "Stars of the Future" program which gives the advanced student a chance to perform in public with a mini-recital. The official accompanist is Olga Krasnik, wife of the late Clive Amadio. Following is a question-and-answer session with the president, and then refreshments are served. This provides a chance to mingle and discuss the evening's activities and to organize get-togethers and practices between the meetings. This is a great spin-off as the spirit of joy in being together with all loving the clarinet and its music. There are usually more than 100 members at the monthly meetings.

There are annual competitions and scholarships awarded, some being the Eddie Simson, the Crosby-Brown and Clive Amadio scholarships. The loan of Mitchell's famous clarinet for a year is a much sought after prize, and Mitchell keeps in touch with the winner and encourages by cassette and letter.

The year 1986 has been the best year for the Society so far with the 10th anniversary Easter Congress and every famous player in Australia and New Zealand attending, including Victor McMahon, our patron, Ron Smart, Greg Blackman, Don Burrows, Peter Clinch, Lawrence Dobell, Hunter Fry, Rodney Jacobson, Murray Khouri, Olga Krasnik, Kevin Murphy, Earl Owen, Playmates Quartet, The Port Jackson Jazz Band, Gabor Reeves, David Shephard, Terence Stirzaker, The Sydney String Quartet, The Sydney Wind Quintet, Neville Thomas, Alan Vivian, Mark Walton, Floyd Williams and George Pikler.

The director for the Easter Congress was Guy Dangain, who obligingly came with only a fortnight's notice as Mitchell Lurie was unable

Guy Dangain with some of the contestants for the Overseas Study Foundation Scholarship: (l to r) Carol Wilson, Anne Brisk, Dangain, Santwanna Siha, winner Penelope Tribe.

Franklyn Stokes (retired bass clarinetist with the Los Angeles Philharmonic) presents Mitchell Lurie's famous clarinet to our society to be on loan to a different student each year by competition.

Anita Thomas receiving the Mitchell Lurie clarinet on loan for a year from Neville Chambers of Selmer.

to attend. Guy is soloist with the French National Orchestra and teaches at the Conservatoire National Superieur de Paris. He was also the French representative at the London Clarinet Congress. What a delightful and charming deputy he proved to be, together with his charming wife, Therese!

His performance of the Mozart *Quintet* with the Sydney String Quartet was a memorable event of the Congress and received outstanding press notices. Guy gave master classes prior to the Congress at the Conservatorium and also performed for the French Government in the capital, Canberra, in the Australian Capital Territory.

It was a very happy event indeed and was sponsored by Selmer Paris. Two competitions were held during the Congress. The 10G Selmer Clarinet was won by Paul Dean, who studied with Floyd Williams in Brisbane, Queensland; the $5000 Music Students Overseas Study Foundation Scholarship was won by Penelope Tribe, who studied with Neville Thomas and Terence Stirzaker and is now in London with Antony Pay.

The Society gratefully acknowledges the assistance always so readily given by Jerry Pierce, Jim Gillespie, Ray Kireilis and members of the I.C.S. If ever you are "Down Under," be sure to look us up at the Conservatorium.

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The New World Basset Horn Trio: The First Tour

A Report by William McColl, University of Washington

Last January the New World Basset Horn Trio toured the West coast of the U.S. performing an all-Mozart program. This two-week tour was our first. Our instruments are reproductions of early, bent-in-the-middle types—the sort of basset horns for which Mozart composed. Members of the trio are Eric Hoeprich (Netherlands), Lisa Klevit (Germany) and me.

Our performances at Portland State University, Lewis and Clark College, Stanford University, University of Southern California and the University of Redlands were for specialist audiences: music students, often clarinet students, and teachers. Last summer at the 1986 International Clarinet Society Conference in Seattle we had enjoyed playing for a similarly expert audience. (This "test flight" was reviewed in these pages, a source of encouragement for which we are grateful.)

However, three concerts on this tour were performed for a new kind of audience for our old basset horns: the regular, non-specialist chamber music audience, mostly unfamiliar with antique woodwinds and trained to hear the best string quartets, wind quintets, piano trios and so forth. We—and our manager—needed to test our belief that old basset horns are generally appealing, not only because of their novelty but because they sound good.

Judging by the encouraging response of these audiences at the University of Washington, Reed College and the Los Angeles *Music in Historic Sites* series, we believe that we can "cross over," that is, appear on regular chamber music series in addition to series devoted to early music. If our self-esteem was dangerously raised by comments like "exciting!" or "the mellowest thing I ever heard!" or "candle-lit charm," we could also remember the nice lady who said, "This is the best music to knit by!"

The historic site in Los Angeles was, appropriately enough, a Masonic temple, a small, beautifully panelled ceremonial room, seating about 250, with a raised dais for a stage. (The building is now known as the Highland Cultural Center.) MaryAnn Bonino, the imaginative organizer of the series, made use of a "secret" passageway for our entrance: a wall panel, painted with a pyramid and a compass, rose—much to the surprise of the audience—to admit us. A nice way to start a concert! We insist that an audience makes a special kind of sound when a wall opens unexpectedly, revealing a sort of Sarastro's cave out of which walk people carrying antique basset horns! Will we hear that sound again? We don't think so; the secret is revealed!

Lisa Klevit, Eric Hoeprich and William McColl.

Our program for the tour consisted of two *Divertimenti*, No. 2 and No. 4, K. 439b; five of the duos, K. 487 and all six *Nocturnes*, K. 438, 549, 439, 439a, 437, with two sopranos and basso. Our superb singers were: in Los Angeles, Holly Shaw Price, Sarah Bloxham and Craig Kingsbury of the Los Angeles Master Chorale (John Currie, director); in Portland, Leslie Alexander, Heidi Kuhn and David Sonnerud; and in Seattle, the University of Washington Madrigal Singers under the sensitive direction of Joan Catoni Conlon.

Our instruments are copies of originals by Heinrich Grenser (Dresden) and Griessling & Schlott (Berlin). From the clarinetists' point of view we can make the following observations of what it is like to play them. With the proper mouthpieces and reeds (all very small—the reeds are smaller than modern E-flat clarinet reeds!) the instruments are beautifully free-blowing, astonishingly flexible in pitch (yes, they can indeed be played in tune) and easy to tongue. The sound is pleasant, with a mellow, somewhat nasal singing voice in the upper register and a bass-clarinet-like sonorousness in the low register. Whereas the modern basset horns can, if we mishandle them, punish us with aggressive squeaks, the antiques, receiving the same abuse, are more likely to respond with a little growl or a disappointed mutter. While we admit that the antiques are difficult to finger and awkward to hold (they take lots of practice), we believe audiences will agree with us that they are acoustically and musically superior to most of their modern descendants.

Our manager—Carol Cunning, C.C.S. International, 4478 Purdue Avenue, Culver City, CA 90230, phone: 213/313-1318—can provide a short demonstration tape consisting of performances from this tour to persons expressing interest in booking us. I will also be happy to answer any questions.

Mendelssohn's Concertpieces, Opp. 113 & 114

by Terence Stirzaker

In the repertoire of many instruments there exists good music that is nevertheless neglected for one reason or another. Such a category must surely include the two brilliant *Concertpieces* (Konzertstücke), Op. 113 in F minor and Op. 114 in D minor for clarinet, basset horn and piano by Felix Mendelssohn-Bartholdy.

On this occasion the reason for relatively few performances is the scarcity of an instrument and its player *(viz. the basset horn)*, since the engaging nature of the music makes these pieces very successful with both audience and players alike. Moreover, the difficulty of the part requires a good and experienced player. Consequently, we find that the works are also published with various other instruments (details later) as alternatives to the basset horn. It is in these forms that they are usually, though still infrequently, performed—with subsequent loss of effect and sonority!

Perhaps a short digression is called for to see why this now uncommon instrument was used. The basset horn's almost cello-like range (sounding: ) together with its mellow but finely focused tone, had made it an attractive solo and chamber instrument since Mozart's time[1]. Unfortunately its softer veiled sound prevented its establishing a place in the orchestra, and this led to its decline in popularity. However, during its heyday (about 1770-1840), the basset horn was performed on as much as the clarinet by many of the solo and court players of the period.[2] A dedicatee of Mendelssohn's *Concertpieces*, Carl Baermann, was a typical though superior example of such a player. He had also earlier asked Mendelssohn for a basset horn solo but the work, although planned, was never written. Instead, Opp.113 and 114 eventuated, presenting *both* clarinet and basset horn together!

PICTURE NO. 1 (ANDRE first edition-frontispiece)

The two *Concertpieces* follow the same overall construction. After a bold declamatory opening there are three short "movements" of contrasting mood and tempo which follow each other without a break, i.e., quick/slow/quick. Although both pieces are brief (about eight and nine minutes, respectively), much use is made of dialogue, rapid passages in thirds and both solo and duo cadenzas. The full range of both winds is exploited, including many diatonic runs down to low C for the basset horn. Mendelssohn's intimate understanding of the practicalities of chamber music maintains a continuous perfect balance between the three instruments.

This interaction between clarinet and basset horn, with their differences in color and register, gives the music a sense of characterization reminiscent of opera. The slow "movement" of Op. 113, especially, might easily pass as a belcanto duet scene from Bellini or Donizetti!

Both works are designed to exhibit the tonal range, agility and lyrical expression of the two wind instruments exclusively, with the piano occupying a purely accompanying role. Hence Mendelssohn's original titles of *duos*. Being intended simply as vehicles for display and entertainment, they have no pretensions towards significant musical depth. Like Weber's clarinet works, what they may lack in profundity they make up for with their sweeping elegance, virtuosity and style.

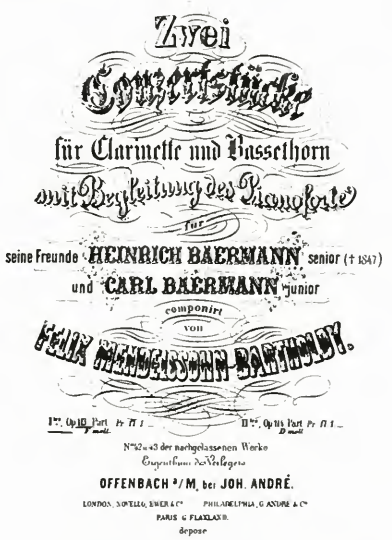
Mendelssohn was an admirer and close friend of the renowned Heinrich Baermann who, as Weber's clarinetist, was the greatest player of his day and 25 years Felix's senior. Their first meeting had earlier inspired the then 15-year-old composer to write his clarinet sonata[3] for him. The first *Concertpiece* (Op. 113) was written in late December of 1832, making it contemporary with the *Hebrides Overture* and *Italian Symphony*. It came in response to a request from Heinrich (and his son Carl) and was intended for the two Baermanns' forthcoming tour of Russia. It was first publicly performed in Berlin on January 5, 1833, with Felix himself playing the piano.

The first "movement" uses a popular melody of the time, a favorite of Heinrich's: *The Battle of Prague*. This is mentioned in the manuscript's whimsical dedication, which also refers to Mendelssohn's reward of his favorite dish for finishing the composition on time: "*The Battle of Prague, Grand Duet for Dumpling and Strudel, or Clarinet and Bassett Horn, composed and most humbly dedicated to Bärmann senior and Bärmann junior by their very loyal servant Felix Mendelssohn-Bartholdy.*"

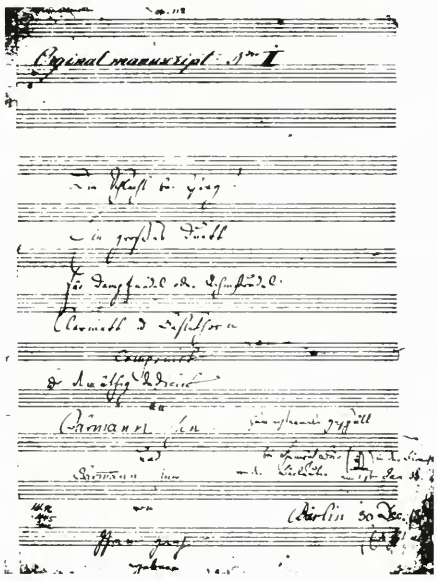
PICTURE NO. 2 (Op. 113 autograph - title page dedication.)

The performance was such a success that a second piece (Op. 114) was implored by Heinrich, written within days, and sent on the 19th to the Baermanns who were by then in Riga.[4] It received its first performance on January 25. As was the case with many sympathetic collaborations of composer and player, Felix in his inimitable way permitted Heinrich to "*. . .do with it what you choose; if you cannot make use of it, throw it into the fire, and if you can make use of it, alter it to suit your son, strike out and put in what you please,*

Picture No. 1-André first edition-frontispiece.



Picture No. 2-Op.113 autograph-title page dedication.



and make something good out of it, which means change it altogether..." [5] Comparison of the original autograph of Op. 113 with the first published edition (by J. André based on C. Baermann's own performance copies), shows that they took no liberties except to substitute their own cadenzas.[6]

ILLUSTRATIONS NOS. 1,2,3,&4 (Mendelssohn & Baermann cadenzas)

The original autograph (a working draft) of only Op. 113 has survived or is known.[7] Dated at December 30, it contains many alterations and deletions, of which two are worthy of notice: (a) the extended duo cadenza linking the first two "movements" is condensed, and (b) an entire 48-measure section is discarded midway through the last "movement."

PICTURES NOS. 3 & 4 (Op. 113 autograph-deletions (a) & (b)

In 1971 Pamela Weston cited[8] an 1838 performance by the Baermanns of an orchestrated version of one of the pieces and its present-day location.[9] Research by Georgina Dobrée then led to her discovery of the other orchestration, Op. 113, in Paris.[10] Unknown in this form since the last century, they were first recorded with orchestra by Thea King and Georgina Dobrée in 1981.

This transformation from intimate chamber to orchestral pieces is entirely successful, and suggests that it almost certainly was always Mendelssohn's intention.[11] Further conjecture is encouraged by isolated instances of orchestral idiom in the piano accompaniments.[12] Moreover, perusal of the original orchestral manuscript shows that Op. 113, by Mendelssohn himself, is dated January 6, 1833, and was therefore

*Illustration No. 1-**Op.113**-Comparison of (a) Mendelssohn and (b) Baermann clarinet cadenza (meas. 2).*

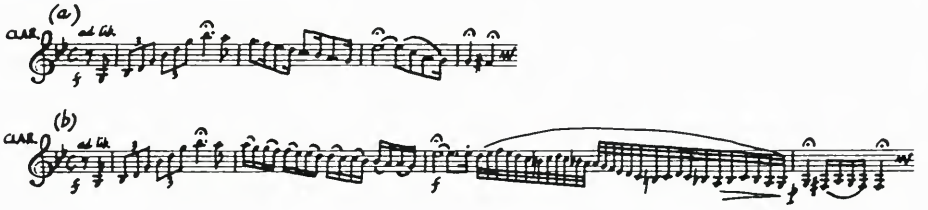


*Illustration No. 2-**Op.113**-Similar comparison of basset horn cadenza (meas. 6).*

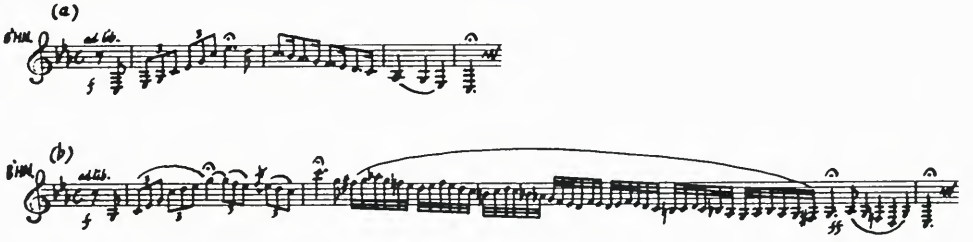


*Illustration No. 3-**Op.114**-Extra clarinet cadenza inserted by Baermann at the end of the slow movement.*

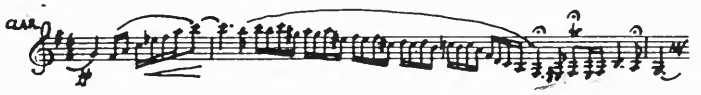
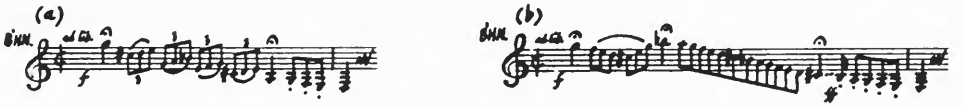
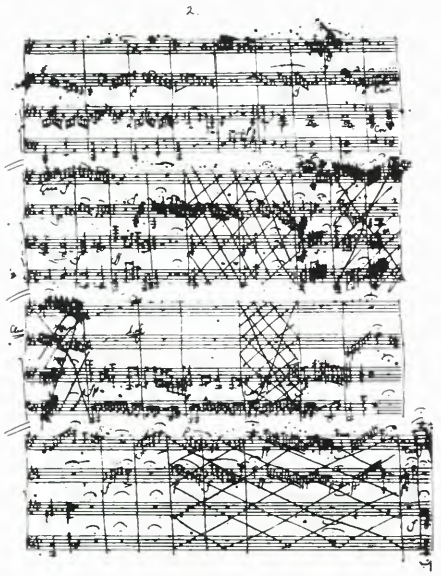


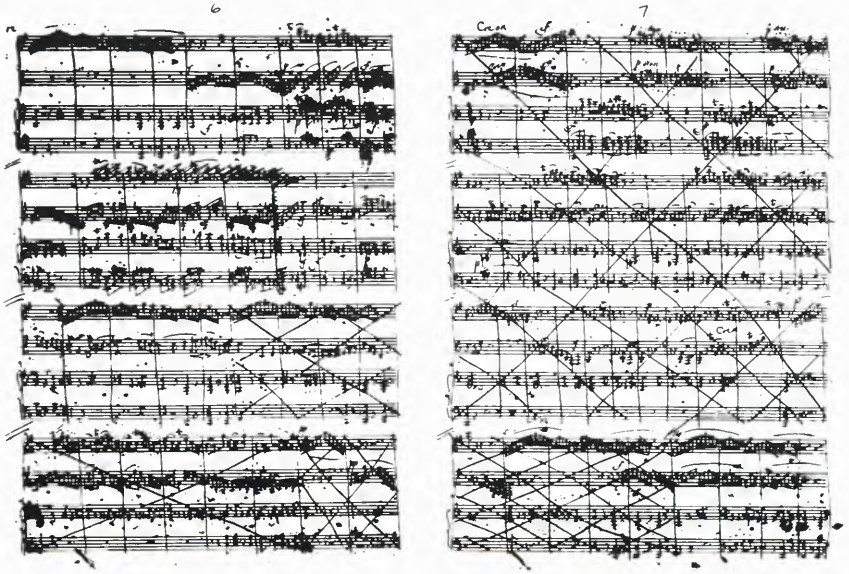
*Illustration No. 4-**Op.114**-Comparison of (a) Mendelssohn and (b) Baermann basset horn cadenza (meas. 67).*



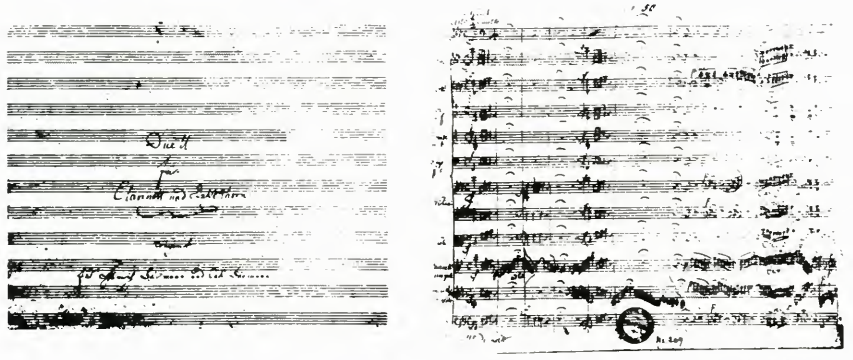
*Picture No. 3-**Op.113** autograph-deletion (a).*



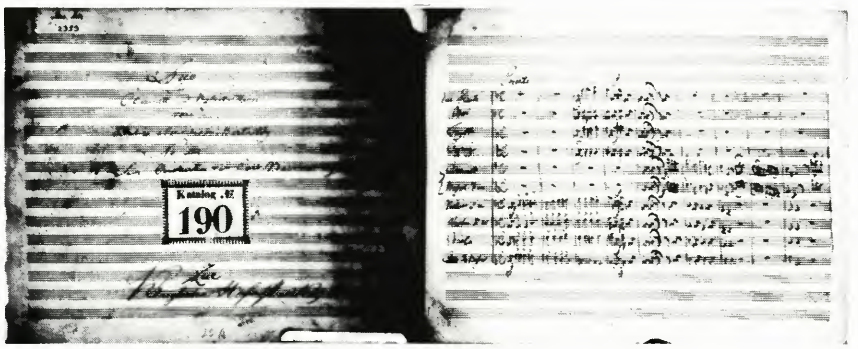
*Picture No. 4-**Op.113** autograph-deletion (b).*



*Picture No. 5-**Op.113**-Orch. Ms. title & first pages.*



*Picture No. 6-**Op.114** -Orch. Ms. title & first pages.*



completed almost immediately (one week) after the initial piano draft. The Op. 114 orchestration is by Carl Baermann and dated only 1833.[13]

PICTURES NOS. 5 & 6 (Orch. Mss.-Title & first pages)

The scoring is for double wind (fls; obs; bsns; hns; & trpts) with timpani and strings, but the trumpets and timpani are omitted from Op. 114. The Mendelssohn orchestration is superior in its technique, e.g., the last movement's use of contrasting colors to accompany the alternating solo passages of the clarinet (plus woodwinds), and the basset horn (plus strings). On the other hand, Baermann's is more prosaic and routine (and probably hurried), making little use of the winds and even then mostly in tutti passages.

There are several differences from the piano versions, chiefly in the cadenzas. Also, a slightly extended ending and four measures of orchestral introduction are added to Opp. 113 and 114, respectively. Various other subtle differences occur in both solo parts and orchestra but need not be mentioned here.

ILLUSTRATIONS NOS. 5, 6, 7 & 8 (Orch. Mss. cadenzas)

Apart from archival reprints of the first André edition, there have been several modern editions of the piano versions published: Breitkopf & Härtel; McGinnis & Marx (edited J. Kreiselman for clarinet and bass clarinet); Schott (Op. 113 only, ed. Edgar Hunt); Sikorski/Schirmer (ed. Jost Michaels for two clarinets); and International (ed. Eric Simon), which contains parts for the original instruments, or the alternatives of two clarinets or clarinet with bassoon or cello. Shall-U-Mo publications also offers Op. 113 arranged for two solo clarinets with clarinet quintet or choir!

The pieces have a respectable discography, mostly still current:

With Piano:

Leopold Wlach/Franz Bartok (with Joerg Demus, 1950)—WESTMINSTER (N.Y.) WL 5024.

Dieter Klöcker/Waldemar Wandel—MPS 2521808-2 (BASF) or MHS 4327K, (Musical Heritage Society).

Jack Brymer (superimposed) Op. 114 only—DISCOURSES ABK 16 (U.K.)

Hans Rudolf Stalder/Hanjürg Leuthold—JECKLIN DISCO 533.

Franz Klein/Erwin Klein—SCHWANN AUL 68509.

With Orchestra:

Thea King/Georgina Dobrée—HYPERION A66022 (or MHS 4974K).

Sabine Meyer/Wolfgang Meyer—EMI EL 2702201.

Arrangements:

Thea King/Julian Farrell (Op. 114: clarinet and basset horn with arr. 'harmonie' wind accompaniment)—EMI 4120531.

Kjell Fageus (Op. 114: with bassoon and piano)—CAPRICE 1192 (Sweden).

John Russo/Ignatius Russo (Op. 113: 2 clarinets and piano)—CRS 8115.

The author has performed these works on numerous occasions (on basset horn) without tiring of them—an observation attesting to their quality and charm. As examples of display writing in this genre and period they are unsurpassed, yet still neglected.

*Illustration No. 5-**Op.113**-Orch. Ms. clarinet cadenza (meas. 2).*

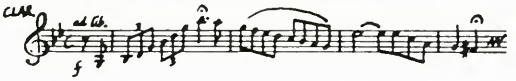


*Illustration No. 6-**Op.113**-Orch. Ms. basset horn cadenza (meas. 6).*

*Illustration No. 7-**Op.113**-Comparison of other cadenzas. (a) piano and (b) orchestral versions (meas. 42/2 & 53).*

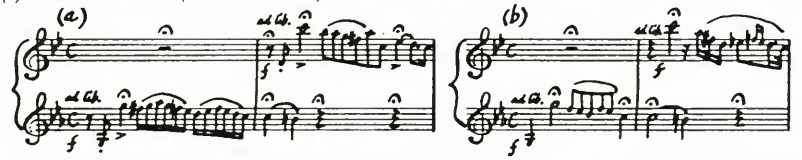


*Illustration No. 8-**Op.114**-Orch. Ms. basset horn cadenza (meas. 71).*

ENDNOTES...

[1]Mozart loved the special tone color of the basset horn, including it in many works (20) from his Vienna period, e.g., *Serenade in Bb, Requiem, Magic Flute*, Masonic funeral music and various chamber pieces for winds. Together with the trombone it held a spiritual significance for him.

[2]A sizeable but little known solo and chamber basset horn repertoire exists from this time, much of it composed by the players themselves, e.g., A. Stadler, H. Backofen, I. Müller, F. Tausch, et al (see Weston and Newhill for details).

[3]Written in 1824, it remained unpublished until 1941.

[4]Not "on 9th January...at Königsburg" as mentioned in early editions of Pamela Weston's *Clarinet Virtuosi of the Past* (p. 144).

[5]Pamela Weston, op. cit. (p. 145). Mendelssohn's letter then goes on to say: "*...the first movement, of which your theme forms the subject;...*" indicating that Op. 114 also uses a theme suggested (or written?) by Heinrich.

[6]All modern editions, except the André Reprints, include only Mendelssohn's cadenzas.

[7]In the Library of Congress, Washington, DC.

[8]Pamela Weston, op. cit. (p. 147).

[9]Op. 114—Ms. No. 2353, Bayerische Staatsbibliothek, Munich.

[10]Op. 113—Ms. No. 209, Bibliothèque Nationale, Paris.

[11]As some of the Baermanns' concerts would surely have been with orchestra, it seems likely that the orchestration of Op. 113 was also initially requested.

[12]Since the accompaniment is nevertheless very pianistic, this may seem to beg the question, but is merely to suggest that Mendelssohn was simultaneously (or at least occasionally) thinking of orchestral color even at this stage, e.g., the left hand "tutti tremolo" 10 measures before the slow "movement" of Op. 113, this slow movement's pizzicato-style staccato accompaniment, and the impossibly sustained chord at the end of Op. 114.

[13]The task of orchestration probably fell to Carl since Mendelssohn did not have time, if the piece were to reach them at a fair distance from Berlin.

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Newhill, J.P.; *The Bassett Horn and Its Music.* (Newhill)

Weston, Pamela; *Clarinet Virtuosi of the Past.* (Weston)

Weston, Pamela; *More Clarinet Virtuosi of the Past.* (Weston)

ACKNOWLEDGEMENTS...

Op. 113 autograph facsimile, courtesy Library of Congress, Washington, DC.

Op. 113 orch. Ms. facsimile, courtesy Bibliothèque Nationale, Paris.

Op. 114 orch. Ms. facsimile, courtesy Bayerische Staatsbibliothek, Munich.

J. André, archival reprints Opp. 113 & 114.

Pamela Weston and Georgina Dobrée, for their kind assistance.

ABOUT THE WRITER:

Terence Stirzaker obtained his B.A. (music) from the Canberra School of Music in 1977 and is now principal clarinet in the Elizabethan Orchestra at the Sydney Opera House, Australia. He also teaches at the N.S.W. State Conservatorium of Music.

As Australia's most experienced basset hornist, he has often performed most of its published ensemble repertoire. In addition, he gave the first concerto performances for basset horn and orchestra in his country, and has premiered other rediscovered early 19th-century solo works.

Recently he presented a lecture-recital on "The Basset Horn and its Golden Years" for the 2nd National Clarinet Congress in Sydney, and he has privately edited the orchestral scores of both Mendelssohn *Concertpieces*.

(This article first appeared in *Clarinet Scene*, Easter, 1986, a special issue published for the Second National Clarinet Congress presented by The Clarinet Society of New South Wales, Australia. It is reprinted here with their kind permission.—Ed.)

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Interview with BRIAN ACKERMAN

by Jack Snavely

Brian Ackerman with boxwood log and boxwood clarinet he made from a similar log.

(This is the third in a four-part series of interviews by Jack Snavely with English clarinetists. *Ed.*)

JS: Brian, you obviously did not start life as a manufacturer and restorer of early instruments. What did you set out to do? Did you, for example, study to be a performing clarinetist?

BA: Yes, I went to the Royal Academy of Music and studied the clarinet there for three years under Alan Hacker. I think the way it started was that I bought an old C clarinet; it was a Boehm system, but quite an old instrument. I decided to do this instrument up myself—to restore it. I did, and my clarinet teacher was impressed with the work that I had done. He suggested that perhaps I would like to go work for a musical instrument repairer one day a week, as part of my course. Of course, there I just repaired modern instruments, so I got quite a good grounding on basic repair work. After that I started to get interested in early instruments. When I say "early instruments," I mean instruments from around the classical period—five-key, boxwood clarinets.

JS: Did you have a difficult time finding early instruments?

BA: In those days they were quite difficult to find, and I didn't know what to look for—what sort of quality, what names to look for. My teacher sent me along to a musical instrument dealer who is probably much better known now—Tony Bingham, working from his own house at that time. Now, of course, he has quite a large shop in Hampstead.

Anyway, I went to Tony Bingham, looked at some of his early clarinets and decided which one I wanted. He suggested that instead of actually buying it from him, I restore some instruments in return. I decided that I'd had enough of working for the repairing shop one day a week, so I stopped that, and I was working on my own account. My interest in early instruments grew as I was restoring them, and when I finished paying for the clarinet that I purchased, I carried on doing the repair work. In fact, I'm still doing repairs for Tony right up to this very day.

JS: How did you get your knowledge for working on the early instruments—the pads, the keywork and every facet would be really different from the later clarinets.

BA: That's right. At that time, in fact probably even now, there's nowhere you can go to study this sort of work. I could use only my own experience from repairing modern instruments, and I did have some help from somebody else who was doing work for Tony Bingham at the time. But really, it's a matter of using common sense when it comes to restoring old instruments. It is probably quite similar to restoring antique furniture.

JS: Your role is really two-sided now, as I understand it: first, you restore the original instruments, and second, you make reproductions of antique instruments. Is that correct?

BA: That's right. First, I was interested in playing classical clarinet, then I became more interested in earlier clarinets by such people as the Denner family. Of course, you can't just go out and buy an instrument like that; they're all in museums. I decided the way to get around that problem and to own a two-key clarinet of my own was to actually make one. Of course I had basic equipment like a lathe, which I needed for my restoration work, so I decided

that I would get together a collection of instruments that I wanted to measure. I wrote to various museums and then travelled around Europe measuring these early clarinets—clarinets from two keys up to five and six keys.

JS: Did you have difficulty getting instruments to measure? I thought the museums would guard them and not want them to be touched.

BA: No, they were very cooperative on the Continent, especially in Nuremburg—I had a great deal of assistance there. After I told them which instruments I wanted to measure, I found that the instruments had been taken out from general exhibition, were put in a separate room and were there on the table waiting for me to examine them. They were very helpful indeed.

JS: What instruments did you measure?

BA: The main instruments that I set about measuring were the Denner clarinets, which can be found in Brussels, Nuremburg and Munich. While I was at those museums I decided that I would measure other instruments as well. I did find that the Denner instruments were quite distinctive in that they had the very large mouthpiece which would take the equivalent now of an alto saxophone reed.

JS: On what—a Bb clarinet?

BA: No, these were C or D clarinets. One finds that the slightly later instruments, like the Zencker, which is still a two-key clarinet but dates from about 1730-1740 (about 30 or 40 years later than the Denner clarinets), now have a much smaller mouthpiece. In fact, it would take a smaller than Eb reed.

JS: Getting a bit more technical—could you describe some of the measurements you took?

BA: I would take the instrument apart and measure everything in fractions of a millimeter.

JS: You mean the bore and the length of the instrument?

BA: The whole thing—everything—all the dimensions I could lay my hands on—especially the important things like the bore size. When it comes to the bore size you have to bear in mind that boxwood moves a lot—all these early instruments were made in boxwood. It moves a lot, and you have to be very careful where you're measuring because boxwood tends to shrink at the tenons. You have to measure beyond the tenons to the center of the bore—the middle of the joint—and try to judge where the wood might have shrunk or moved. For example, if you're measuring in the bore (obviously you would measure at different parts of the bore) and if you came to the tenon and found it was contracted at that point, you would assume that this was due to movement of the wood at a later date.

JS: Did you find the bore of these clarinets to be straight or conical or shaped more like today's clarinets?

BA: On the whole they were pretty cylindrical.

JS: A true cylinder? Where—from the mouthpiece down to the bell?

BA: Down to the bell, yes—the whole of that middle section. The bell joint being much longer than a modern bell joint, it would in fact take up the last of the tone holes.

JS: Was the tone hole right on the bell?

BA: Yes, you could finger down to the D in the clarinet register, and to get C you would close the hole with your little finger, which would actually be on the bell joint. That is where the cone started—the whole middle section, where your fingers are—one, two, three, four, five, six—would be cylindrical.

Brian with instruments to restore.

JS: I assume that the copies you make are a cylinder then also?

BA: Yes, the only alteration I make is that of pitch. These early instruments—the Denner instruments—seem to be pitched around A420. Obviously, this is not a convenient pitch these days, so I also make them at A440.

JS: Do you find that the early clarinets were all around the pitch of 420, or were they inconsistent?

BA: These very early instruments do seem to be about 420, and if you pull out the barrel joint, then you can comfortably get down to 415, which is a convenient pitch now because it is exactly a semi-tone flatter than modern pitch.

JS: Is this common—playing a semi-tone off for a performance?

BA: Now one would tend to play 415 rather than 420, but I suspect that the pitch around 1700 would have been about 420.

JS: I have heard of some instruments being pitched around 430, 432, 435—in that area. Would it vary with the country?

BA: The pitch that you're talking about would be around 1780, when the pitch had risen to about 430. Obviously, in my business, I restore lots of antique clarinets from around 1800, and the pitch at about 1800 seems to have been 440—in other words the same as modern pitch.

JS: Speaking of modern pitch, recently I've been told that the pitch on the Continent in places like Germany is as high as 446 and 448. Have you run into that at all?

BA: Yes, it is a problem if you're playing in this country at presumably A440. It does tend to creep up, as it probably does in the States as well. I believe that in Germany they do play very sharp.

JS: How accurately can you measure this pitch inconsistency? The shrinking at the joints would certainly have an effect on the pitch, and the smaller bore would generally lower the pitch, wouldn't it?

BA: Yes, with instruments dating from about 1700 as well, you just can't tell what has happened to the bore in that time. One can only make an approximate guess at the original bore size. But taking into account things like shrinking at the tenons and overall general slight shrinkage in the wood, I think that the pitch at that time would come to about 420.

JS: Do you find in making clarinets that a slight alteration in the bore size makes much difference in the pitch?

BA: I think, overall, if you make it a little bit larger it tends to sharpen the instrument but throws it out of tune; it widens the twelfths. So I stick to the original or what I think is the original bore size.

JS: Let's talk about mouthpieces for a moment. When I first met you I brought a clarinet that I had just purchased, an early instrument which I had been told was rosewood. With your expertise you explained that it was cocuswood. You surprised me by asking if I would like to have a mouthpiece made for it out of grenadilla or ebonite. The surprise was that the ebonite is of course more stable, but the wood would be more authentic. You suggested that you could help the tuning of the instrument, making it closer to today's pitch, through the making of the mouthpiece. What do you find with mouthpieces regarding tuning and improving instruments, and are you actually making mouthpieces for these instruments?

BA: Yes, I make a lot of mouthpieces for the early instruments. I find that, especially on the English pattern of clarinet, there's only really one size of a mouthpiece that you can use. If you make the mouthpiece bore too large or too

small or make the whole mouthpiece too large or too small, then it affects the general intonation as a modern mouthpiece would on a modern instrument. There is only one size, and that is the correct size.

JS: How did you find the correct size?

BA: Mostly from measuring the early mouthpieces that one finds on the instruments. The interesting thing is that on English pattern instruments the mouthpieces seem to have been made by one manufacturer called Wood.

Brian working on a clarinet.

JS: When?

BA: This was about 1800. He seems to have made most of the mouthpieces; therefore, these mouthpieces are very similar. So when it comes to making a mouthpiece for an English boxwood clarinet, I can just make the standard mouthpiece, which will fit any make of English clarinet. French and German mouthpieces of around that period are a little more difficult because the bore sizes varied in length and taper, so it's a bit hit-or-miss with those.

JS: Do you also make basset clarinets and do restoration on basset horns?

BA: I started this work by making modern basset clarinets, that is, a Boehm clarinet with an extension down to low C. I would take an existing Boehm clarinet and put an extension on the bottom. Now I also make early basset clarinets, which are A clarinets in boxwood with an extension down to low C for playing the Mozart *Clarinet Concerto.*

JS: I sit here looking behind you at about six logs of wood which the average person would use to make a fence or maybe saw for firewood, and yet those are going to one day be clarinets. What kind of wood is that?

BA: That is boxwood.

JS: Do you have trouble finding good boxwood?

BA: It is very difficult now. The best boxwood that I had was in my early days of making instruments—Persian boxwood. I received one shipment of this. This is the best wood to use because it comes from around the Caspian Sea, which is known to produce very good boxwood. Unfortunately, in my ignorance at the time, I didn't realize that in the future this would be difficult to obtain. I received only a small shipment, and the next time I wanted to order some, this source had dried up. Now I have to use botanically the same wood, but from a different region of the world—European boxwood.

JS: Do you import the boxwood?

BA: No, I can get it from hardwood importers. But it is very difficult to find in the size, the quality and the quantity that I need.

JS: Do you have much problem with it cracking or splitting as you work it?

BA: Not as I work it, but I have an awful problem of it splitting before I've worked it. I get a nice large piece that will be suitable for, say, a bell joint, and by the time I come to use it, it is usually split because of shrinkage. When I buy the wood in the first place it's very often split. Sometimes if the piece is large enough you can continue the splits and use both sections.

JS: For barrels or joints?

BA: For normal joints. But it is very difficult to find wood for bell joints, which obviously need to have a larger diameter.

JS: Who are some players using your instruments?

BA: First of all, there is Alan Hacker, who has been using my instruments for some time. He was my clarinet professor at the Academy and has encouraged me all this time to produce instruments. He made recordings using them in such works as the Mozart *Clarinet Concerto*, the Mozart *Quintet* and other works using my two-key clarinet. Keith Puddy has made a recording of various early instruments including my Zencker two-key clarinet.

JS: What advice might you have for someone interested in learning about or performing on the early instruments?

BA: As far as very early instruments like the copies of the two-key Denner clarinet, you need to approach it from a completely different angle than you would a modern clarinet. You have to approach it as a new instrument. This is because the embouchure needs to be very relaxed to play the twelfths in tune. The whole feeling of the instrument is more like a trumpet than a clarinet.

JS: Could you explain what you mean by feeling more like a trumpet?

BA: The sound is more like a trumpet than a clarinet.

JS: Without the volume?

BA: With the volume, believe me!

JS: This, perhaps, is where some of the early terms like "clarino" or some of the early descriptions may have come from—where clarinets were likened to trumpets.

BA: Yes, I think so. I've played them myself in such works as the Bach *B-Minor Mass*—playing two-key clarinets instead of trumpets—and there were people in the audience who didn't realize that clarinets were being used and not trumpets.

JS: In other words, in addition to making instruments, you're actively performing on them?

BA: Not so much nowadays, because there is a limit to what one can do, and to keep up one's playing ability one needs to practice regularly, as you know. I tend to leave that to others now.

JS: From discussions I've had with various performers on the early instruments, there seems to be a difference of opinion as to what one should sound like. I find it very fascinating that you feel that they should have the volume and sound of a trumpet. But there are recorded examples of players who make them sound more smooth or refined, like a contemporary clarinet.

BA: You are probably talking about recordings of instruments on works around 1800— classical instruments. By this time the instruments had lost that trumpety sound. The trumpety sound is confined to instruments with two keys and instruments of that era.

JS: Do you have any idea when the change started? Did it come with the addition of more keys or after Denner?

BA: It was a gradual process. For example, the Zencker clarinet, which is still a two-key clarinet but dates from about 1740, still has that trumpet quality but slightly sweeter, slightly less like a trumpet, slightly more like a clarinet. So obviously this was a gradual transition through the years. Certainly by the classical era, the 1780s, this trumpety sound had completely gone. We find that the instruments at that time were much sweeter, smaller volume, and I suppose you could say that they did sound fairly similar to the modern clarinet.

JS: So the instruments that Mozart and perhaps even Spohr wrote for were not that loud nor trumpet-like, but the more mellow-toned instrument.

BA: Yes. I think one would say that they were a much sweeter sound. Boxwood has a very distinctive sound to it, and it is not a sound that can be reproduced on modern instruments.

JS: Do you feel that boxwood itself has a different sound or louder sound than rosewood or cocuswood?

BA: Boxwood does sound different from cocuswood or grenadilla, and it's obviously a mixture of the woods used and the fact that you have only six keys with open finger holes—small open finger holes in the front.

JS: You mean fewer pads to absorb the sound?

BA: It is very technical, but it's a mixture of the very small tone holes, I think, rather than the pads.

JS: As I look around your workshop here, I see that you restrict your work to clarinets and flutes, and you have instruments that have been sent to you from various parts of the world for restoration or copying. Is that accurate?

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BA: Yes, my work is roughly split into two parts: the restoration of old instruments and the manufacture of reproduction instruments. I do get repair work from other countries, especially America. Most of my instruments go abroad, as well.

JS: Finally, I would like to ask you if you have any special plans for the future or what you would like to accomplish in the next few years.

BA: Well, I've gradually progressed from making two-key clarinets up to making classical clarinets and classical basset clarinets. I think it's a natural progression to gradually make more modern instruments. Although I will always be interested in the historical instruments, I have now started making modern mouthpieces, and later on I will be making modern clarinets as well.

JS: Are you tooled for that, or would you make them by hand?

BA: I'm tooled up to make instruments in very small quantities. I have a project which I've just started in conjunction with a few other parties. We are going to make a Boehm system clarinet based on the simple system clarinet. It's going to have Boehm system keywork, and the tone holes are going to be in exactly the same position as a standard simple system clarinet.

JS: What will this accomplish?

BA: The simple system clarinet had a sound which cannot be reproduced on the Boehm clarinet. Again, it's to do with this quest of mine for authenticity. It's similar in a way to playing early 19th-century music on early 19th-century clarinets. It's an extension of that—it's playing late 19th-century music on an instrument which is dated from around that time.

JS: Well, I think that a number of us who are interested in this sort of thing will be eagerly looking forward to trying these instruments. Thank you for sharing your expertise, Brian.

* * * * * * *

Brian Ackerman studied the clarinet with Alan Hacker at the Royal Academy of Music. While he was there, he started restoration work on early woodwind instruments and the making of clarinets, flutes and mouthpieces.

He has now been established in this field for more than 12 years, with at least 250 instruments and countless repairs all over the world. He is a visiting lecturer on woodwind instrument technology at Merton Technical College.

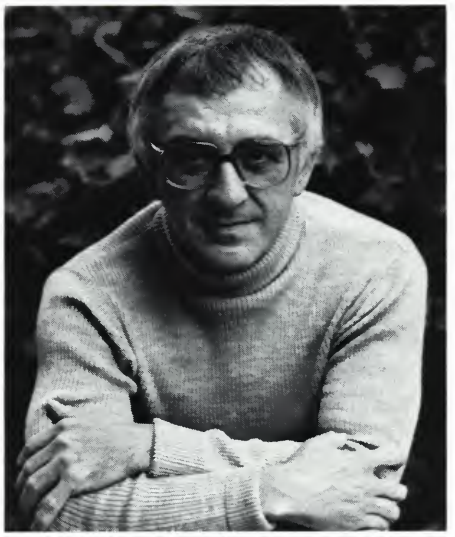
TRANSPOSITION:
A Neglected Friend?

by Ronald de Kant

Transposition. We all give it lip service, but not enough of us use this extremely useful tool to actually enhance the music and, incidentally, our own playing.

Most players are probably familiar with the usual transpositions: up a whole tone (Bb to C); down a half tone (Bb to A); up a half tone (A to Bb); and up a minor third (A to C). Even with the increasing popularity of the C and D clarinets, the above skills should be a part of every serious clarinetist's overall expertise.

A brief mention to specialists of bass and Eb clarinets: remember that many Eb parts are really written for the D clarinet, and printed parts may not always be available. A few examples of parts actually written for D clarinet are Strauss, *Till Eulenspiegel*; Respighi, *Feste Romana*; and Stravinsky, *Sacre du Printemps*. For Eb specialists, I strongly recommend Peter Hadcock's book, *Orchestral Studies for the Eb Clarinet* (Roncorp Publications). He has taken the time and effort to write out completely the Strauss and Stravinsky parts. For bass clarinetists, any audition is going to contain parts from Wagner operas for bass clarinet in A written in the bass clef.



Ronald de Kant

But why should we even bother to transpose if we are not in the situations just described? The most frequent answer, to make the passage easier, is only scratching the surface. We transpose for many reasons: smoothness, sound, brilliance, to more easily match other instruments, intonation.

This article will illustrate specific instances and reasons for transposition. For example, on the first page of the Ravel *Le Tombeau de Couperin*, the oboe is playing the famous solo in G major. The A clarinet follows, playing a "sort of" five flats, with many Db's, Eb's and Gb's. There is no way that we can make the instrument match the oboe unless we use the Bb clarinet and transpose. Magically, we get D's, C's, and G's. We can then match the crispness of the oboe, and there is plenty of time to pick up the A clarinet for the rest of the movement.

In the Strauss *Don Juan*, there is a very short solo that should sound as clean and brilliant as a lightning strike. It is an F# major arpeggio on the A clarinet. By transposing it on the Bb, we can achieve the incandescent effect the passage deserves.

ILLUSTRATION NUMBER 1.

(All examples will be shown as played when transposed.) Incidentally, it is usually played as loud as possible because of the register in which it is written.

A different type of example is the finale (after the last *Allegro*) of the Tschaikovsky *Romeo and Juliet Overture*. Sometimes there are intonation problems because of the extremely loud and

Illustration No. 1-Strauss, ***Don Juan****, Rapidamente, Bb clarinet.*

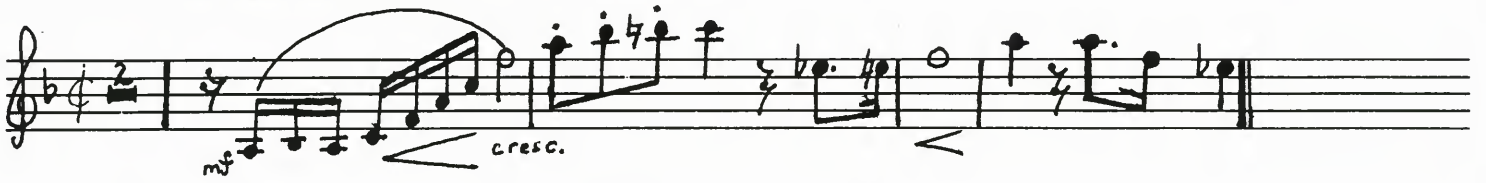


Illustration No. 2-Brahms, ***Symphony No. 1****, Andante sostenuto, Bb clarinet.*

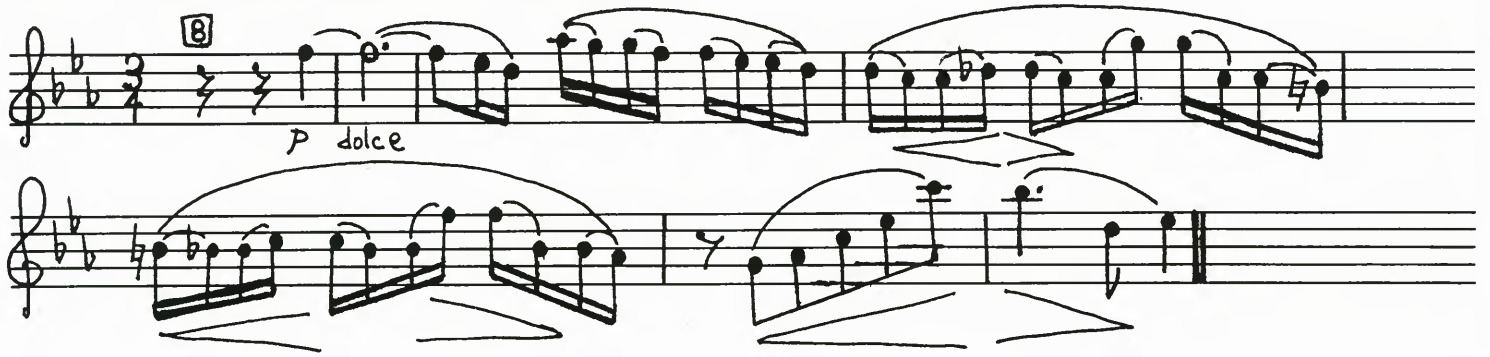


*Illustration No. 3-Shostakovich, **Symphony No. 5**, Largo, Bb clarinet.*

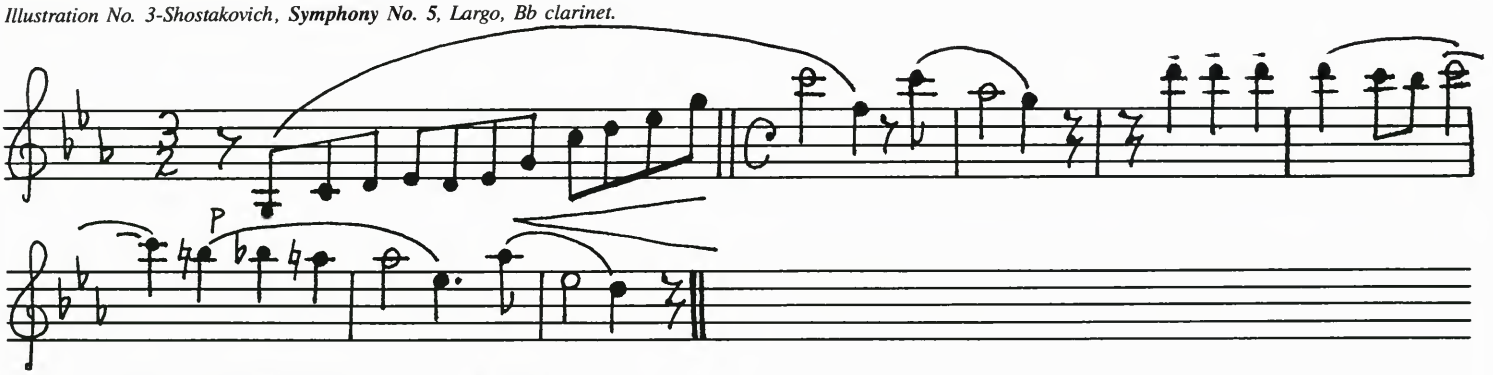
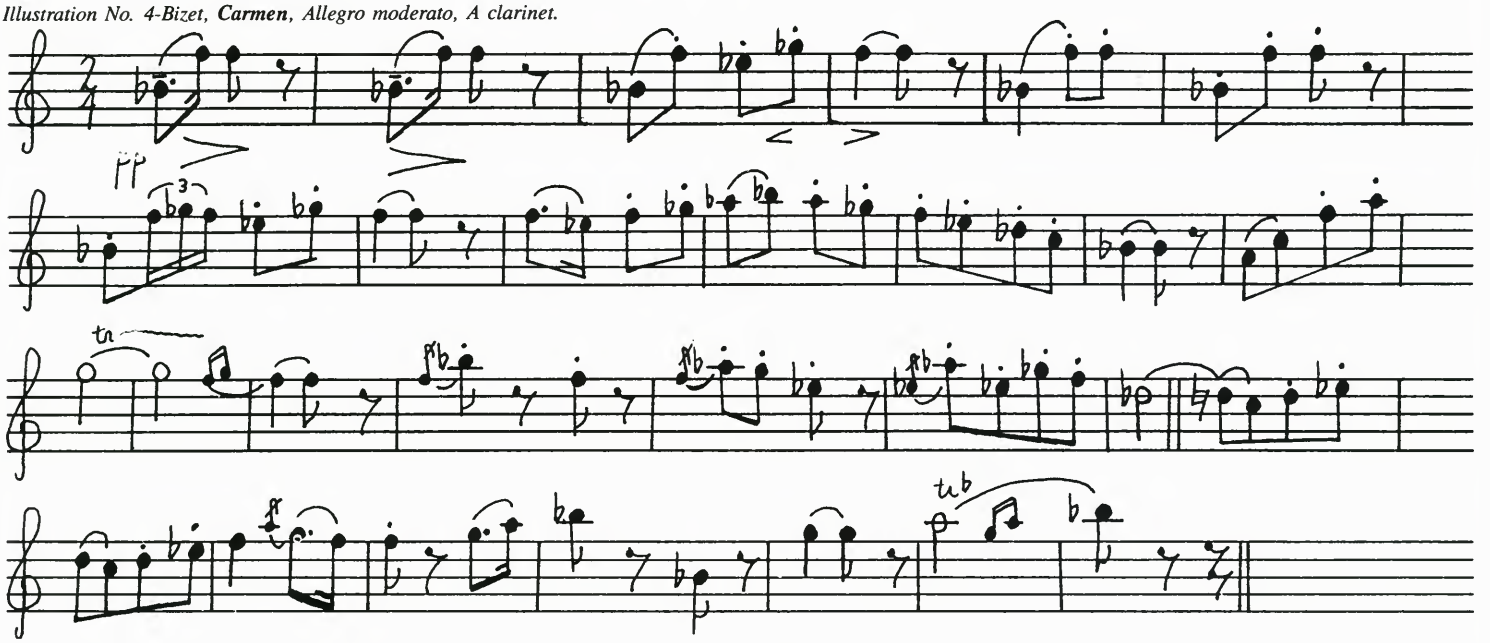


*Illustration No. 4-Bizet, **Carmen**, Allegro moderato, A clarinet.*



prolonged playing beforehand. The clarinets are with the flutes at this point. It *could* be a wise idea to switch to the Bb clarinet. It has not been used, and we can assist the tuning more easily because the clarinets hover around the third of the major chord, which we would always lower anyway. By using the colder Bb, we can lower the pitch more easily, thus causing better tuning and easier relationships with our colleagues.

Beethoven and Mozart concerti sometimes have "interesting" clarinet writing. Many times you will see the outer movements for the A clarinet and the slow movement for the C clarinet. There is a simple rule: stay on the same clarinet and transpose. Intonation will be better and, since you have not changed instruments, the "feel" will be easier, especially if you have to go high and soft.

Many players transpose the entire second movement of Brahms' *Symphony No. 1* on the Bb clarinet. The major solo passage is much smoother if transposed on the Bb.

ILLUSTRATION NUMBER 2.

The reason for continuing on the Bb is that the tuning is already secure, the instrument is warm, and the third movement opens with a very nice Bb clarinet solo. By staying on the same instrument, the player is totally ready for this solo. Another obvious example of transposing for the totally smooth line is the gorgeous solo in the third movement of the Shostakovich *Symphony No. 5*. The player enjoys note connections that allow for more artistic flexibility in the performance of this magnificent clarinet solo.

ILLUSTRATION NUMBER 3.

A very standard transposition happens during the Children's Chorus from Bizet's opera *Carmen*. Most players transpose this solo on the A clarinet. This allows the player to make a much more musical impression on the two trills: the first, G to A instead of F# to G#; and the second, A to Bb instead of G# to A.

ILLUSTRATION NUMBER 4.

The knowledge and use of transposition are invaluable to clarinetists auditioning for an orchestral position. By intelligent use of transposition techniques, the candidates can present themselves in the best possible light. It is one more way that players can advance to the final rounds where they have the opportunity to display their complete musical abilities, and one missed note or shaky trill will not carry the import it did when one hundred people were playing behind a screen.

And now to specific instances, staying mostly

*Illustration No. 5-Beethoven, **Violin Concerto**, Larghetto, A clarinet.*

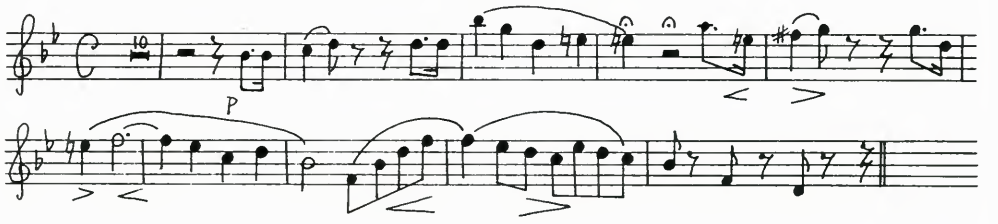


Illustration No. 6-Bizet, ***Carmen****, Allegro vivo, Bb clarinet.*

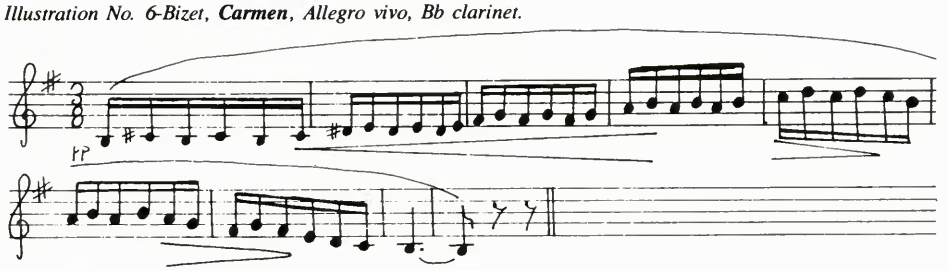


Illustration No. 7-Borodin, ***Polovetsian Dances****, Andantino, Bb clarinet.*

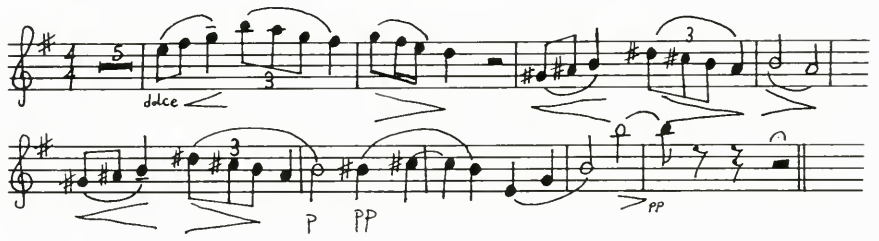


Illustration No. 8-Brahms, ***Symphony No. 2****, Bb clarinet.*

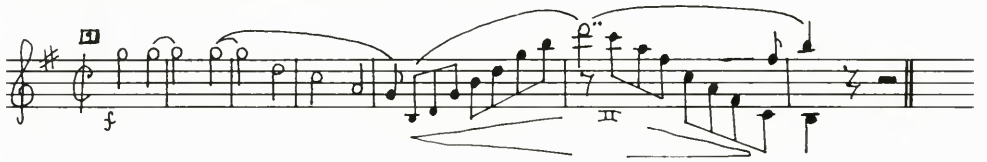


Illustration No. 9-Tschaikovsky, ***Mozartiana Suite****, Var. IV, A clarinet.*

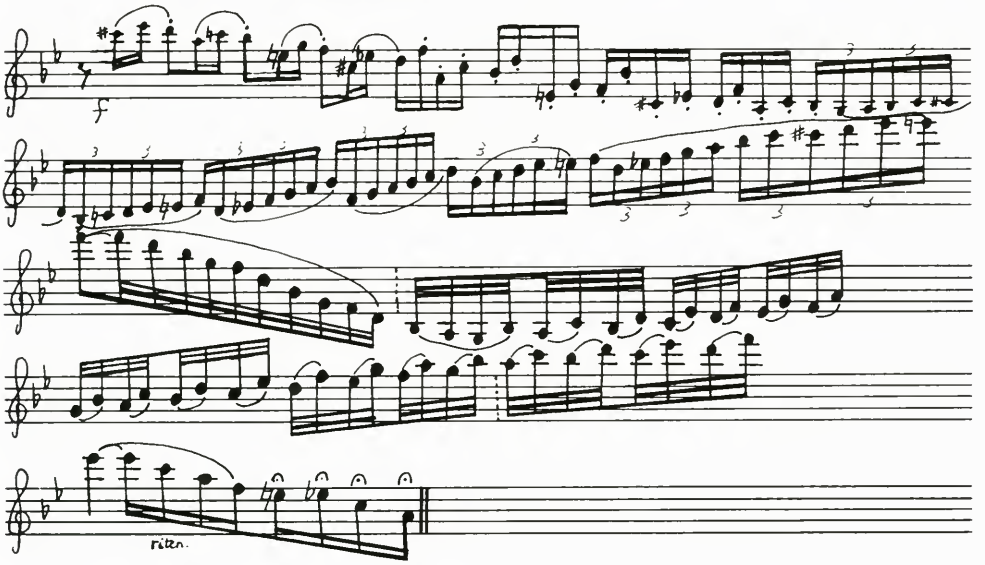
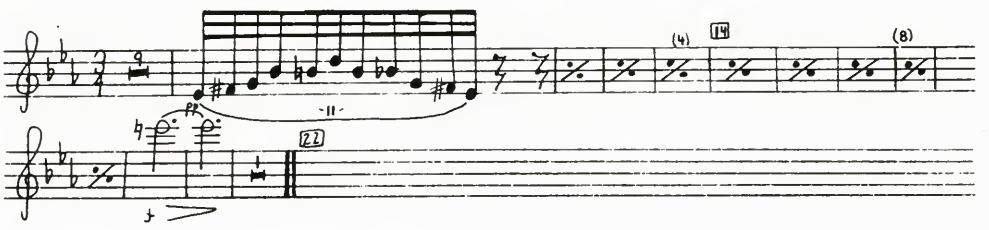


Illustration No. 10-Bartók, ***Concerto for Orchestra****, III, Bb clarinet.*



with the standard literature. Our primary reference is the *Bonade Orchestral Studies for Clarinet* (Leblanc Educational Publications), which covers much of that literature in one volume. As previously mentioned, examples will be shown as played and can be compared with the original at the reader's leisure. Page numbers below refer to those in the Bonade collection.

Beethoven, *Violin Concerto*—Larghetto, p. 18: One way to transpose C clarinet to A clarinet, though cumbersome, is to read the passage in the bass clef, add three flats and play it up two octaves. It seems hardly worth the effort, but it makes for good one-upmanship at parties.

ILLUSTRATION NUMBER 5.

Bizet, *Carmen*—Allegro Vivo, Entr'Acte, p. 20: This is much easier to fit with piccolo on Bb clarinet.

ILLUSTRATION NUMBER 6.

Borodin, *Polovetsian Dances*—Andantino, p. 21: Transposing gives you more time to be set for the fast solo at the Allegro Vivo.

ILLUSTRATION NUMBER 7.

Brahms, *Symphony No. 2*, rehearsal 9, p. 24: The solo is much more crisp when transposed.

ILLUSTRATION NUMBER 8.

Debussy, *L'Apres midi d'un faun*, p. 33: Although not shown, many players transpose the last page.

Prokofiev, *Classical Symphony*, p. 51: There is an A clarinet part available.

Schubert, *Symphony No. 9 in C Major*, "The Great," p. 61: Some players transpose the Andante on the Bb clarinet, but the author personally prefers the sound of the A in this movement.

Tschaikovsky, *Mozartiana Suite*, Variation IV p. 83: This is much smoother if played on the A clarinet.

ILLUSTRATION NUMBER 9.

The following examples are not included in the Bonade Collection.

Bartók, *Concerto for Orchestra*, Movement, III: Start on A clarinet, change back at rest before rehearsal 22.

ILLUSTRATION NUMBER 10.

Change to Bb before rehearsal 9 for solo at rehearsal 99. Change back immediately.

ILLUSTRATION NUMBER 11.

Ginastera, *Varaciones Concertantes*, Movement IV: Play outer sections on A clarinet, middle section on Bb clarinet. The middle section also works beautifully for a D clarinet.

Rimsky-Korsakov, *Capriccio Espagnole*, Movement V: The trills are more brilliant if transposed.

ILLUSTRATION NUMBER 12.

Kodaly, *Galanta Dances:* The solo is much bouncier when transposed.

ILLUSTRATION NUMBER 13.

The preceding is hardly a complete list, but I hope it will give some insight into the many options available. Correspondence on this subject is welcomed.

ABOUT THE WRITER...

Ronald de Kant is professor of clarinet at Arizona State University. He has been first clarinetist with the New Orleans Symphony, the Vancouver Symphony, the C.B.C. Vancouver Chamber Orchestra and the Santa Fe Opera. Two tours of Australia included a solo recital at the Sydney Opera House for the Australian Broadcasting Commission, guest artist in residence at the Victorian College of the Arts in Melbourne, other recitals and clinics, and several broadcasts for the A.B.C. His recordings of the Mozart *Clarinet Quintet* and the Copland *Concerto* (performed with the composer conducting) have received critical acclaim. His students have won positions in orchestras throughout the world, especially the United States and Canada.

CORRECTION...

In the Winter 1986 issue of *The Clarinet*, Vol. 13, No. 2, the following corrections should be noted in Clark Fobes' article, "Tuning the Clarinet: Procedure and Technique":

Page 34, column one, line 24 should read "can be excited into vibrating at its third partial..." (not fifth partial).

Page 34, column two, line 34: same correction (third partial, not fifth partial).

Page 34, column two, 19 lines from the bottom should read "dotted line trisecting C^1, G^2, E^3 (not C^1, C^2, E^3).

*Illustration No. 11-Ginastera, **Varaciones Concertantes**, IV, Bb clarinet.*

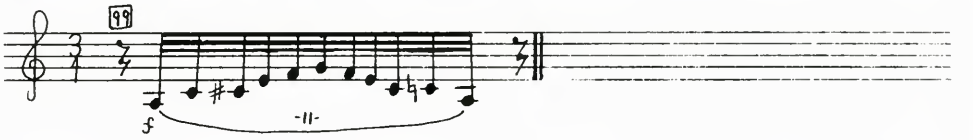


*Illustration No. 12-Rimsky-Korsakov, **Capriccio Espagnole**, V, Bb clarinet.*

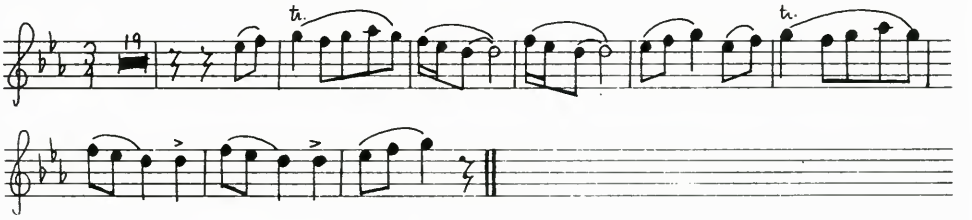
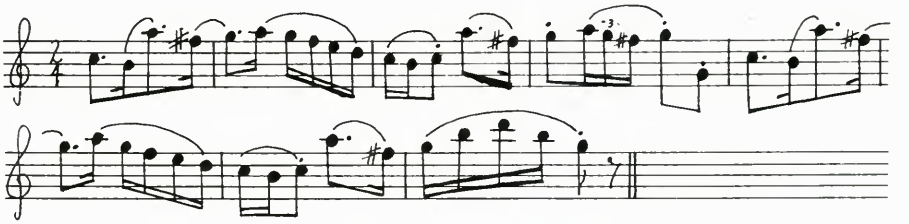


*Illustration No. 13-Kodaly, **Galanta Dances**, Poco meno mosso, Bb clarinet.*



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News From Our Members:

The St. Louis Clarinet Society was founded in July, 1986 by Elsie Parker, Jeanine York and Ron Stillwell. The Society has scheduled monthly meetings which include performances of a variety of works for the clarinet, reading sessions of clarinet choir music, guest lecturers and speakers, and discussions which have been pertinent to the clarinet and clarinetists in the St. Louis area. This organization also publishes a monthly newsletter which is sent to clarinetists in the St. Louis and surrounding areas.

The March 22, 1987 meeting of the St. Louis Clarinet Society opened with a performance of Poulenc's *Duo Sonata* for B-flat and A clarinet, played by society members Jeanine York and Elsie Parker. Following the Poulenc, a performance of the Lidholm *Duo* for clarinet (Jeanine York) and bass clarinet (Elsie Parker) was heard. The remainder of the meeting was spent discussing the upcoming International Clarinet Society Conference to be held in Champaign-Urbana, Illinois. Agenda items and plans for future meetings this spring were also discussed.

Robert Coleman

On May 24, 1987, the Society welcomed as a guest speaker Robert Coleman, assistant principal and E-flat clarinetist with the St. Louis Symphony Orchestra. Mr. Coleman spoke and demonstrated to the Society on the art of clarinet reed making and adjustment. Coleman graduated from the Eastman School of Music with a bachelor of music education and was awarded the prestigious Performer's Certificate from that institution. He joined the St. Louis Symphony in 1960.

He is director of several groups that he concertizes with, including the St. Louis Woodwind Quintet, the St. Louis Chamber Players and the River City Saxes. He also has been clarinet soloist and saxophone soloist with the St. Louis Symphony Orchestra. Coleman is currently clarinet instructor at Webster University in St. Louis.

Monthly meetings of the St. Louis Clarinet Society are held in the Humanities West Building of St. Louis Community College at Meramec, 11333 Big Bend Blvd., Kirkwood, MO. For information please feel free to write the Society at this address.

NEWS FROM THE I.C.S. RESEARCH CENTER

by Norman Heim, Coordinator

The I.C.S. Research Center received a gift of music recently from Elliot Weisgarber, professor emeritus, University of British Columbia. Professor Weisgarber is a composer and clarinetist who received his bachelor's and master's degree from the Eastman School of Music; he also studied composition with Nadia Boulanger. Before going to the University of British Columbia in 1960, he taught for many years at the Women's College of the University of North Carolina at Greensboro.

The works received were the *Thirty-Two Concert Etudes* for solo clarinet (in four volumes) by Weisgarber, which is available from the Canadian Music Centre, Chalmers House, 20 Saint Joseph Street, Toronto, Ontario, Canada M4Y 1J9; and the *Sonata in A Major* (1933) for clarinet and piano by Aurelio Giorni, available from Elliot Weisgarber Associates, Ltd., 4042 West 33rd Ave., Vancouver, British Columbia, Canada V6N 2J1. The price for the sonata is $28.00 (Canadian) complete with score, clarinet part, and notes. The price includes mailing (postal money order only). The etudes and sonata warrant major review; however, only a brief description is provided below.

Thirty-Two Concert Etudes was written during the composer's stay in New Zealand (1985-86) and is dedicated to Rosario Mazzeo. They were written for the mature classical clarinetist, and each etude stands by itself as a work for study or performance. The influence of Brahms is noticeable in several etudes. While the etudes are contemporary in spirit and content, no special devices are used. The etudes are technically and musically demanding for the advanced clarinetist.

The *Sonata in A Major* for A clarinet and piano was composed in 1933 by the Italian composer Aurelio Giorni (1895-1938) in 1915 and was dedicated to Gustave Langenus. Giorni came to the U.S. where he remained and had a distinguished career as a pianist, composer and teacher. This publication is edited by Elliot Weisgarber and is based on a reverse negative of the composer's holograph.

The work is in three movements using the clarinet and piano as equal partners in the ensemble. The music shows excellent craftsmanship and is in a highly original contemporary style. The clarinet part utilizes a complete range of the technical, musical and expressive powers of the instrument. This sonata is a work which warrants serious attention by the advanced, mature clarinetist.

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Richard Dyer, Boston Globe

REVIEWS

BOOK REVIEWS

by Henry Gulick

Paul Drushler, *Clarinet Vibrato.* SHALL-u-mo, P.O. Box 26824, Rochester, NY 14626, 26 pages. Reproduction of typewritten research article.

I daresay that many clarinetists of my generation recall their first encounter with classical vibrato. For me: Interlochen, summer of 1938, and there was teacher Gustave Langenus performing with a rapid throat vibrato! It was a shock and a landmark. But then came Benny Goodman in the '40s with his classical recordings and Reginald Kell in the '50s. Probably no facet of clarinet has engendered so much argument.

Dr. Drushler has done a great service in collating written advice from Seashore, Bellison and Langenus to the most recent. No wonder that students are confused! With all this talk about pitch versus amplitude, diaphragm or chest or throat or jaw, *and* teachers who may preach one method and perform something else—but perhaps all this is part of the maturity process.

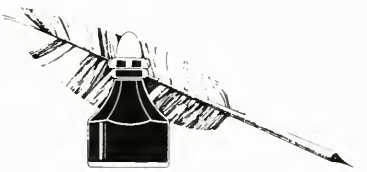
Even Dr. Drushler's opinion sounds ambiguous: "I generally prefer the Amplitude vibrato." Next sentence: "I definitely believe there is a place in the concert hall for occasional use of a Pitch and/or Combination vibrato." He also advises, "Listen to my recordings" (Copland *Concerto*, Debussy *Rhapsody*, etc.). How great it would be, though, if there were a cassette tape in conjunction with this article, demonstrating the possibilities, including comments and explanations.

N.B.: Parts of this article appeared in *The Clarinet*, Vol. 3, No. 1.

MUSIC REVIEW

by Dan Sparks

William P. Latham, *Ion-The Rhapsode,* for clarinet and piano, commissioned by the International Clarinet Society for the 1985 Annual



Conference (Oberlin, Ohio). Southern Music Co., copyright 1985, $7.50.

Ion-The Rhapsode, an important new work by William P. Latham, is improvisatory in nature and features repetition of patterns, rhythmic complexities such as $^6/_8$ against $^3/_4$, five sixteenth notes against eighth-note triplets, and much use of rubato.

The piece is dramatically effective, well printed (except for a couple of page turns that won't work), idiomatic for the clarinet and employs a practical range (small e-g^3).

> "The rhapsode is not guided by rules of art, but inspired by the poet, who is inspired in like manner by the Muse. Strictly speaking, the rhapsode 'is not in his right mind. . .Like Proteus, he transforms himself into a variety of shapes. . .' "
>
> From the works of Plato
> (B. Jowett)

The work opens with an Adagio, quasi recitative which leads to a cadenza ad libitum for the clarinet. This is followed by a section working out the aforementioned patterns between the clarinet and piano which leads to an Allegro section containing changing meters, $^5/_8$, $^3/_4$, $^2/_4$, and shifting accents.

The piece returns to the opening tempo and mood, ending quietly. There is much interplay between the clarinet and the piano. The piano writing is generally transparent and linear which creates a chamber music kind of partnership between the two instruments.

(Ed. Note: Additional information about *Ion* can be found in *The Clarinet*, Vol. 13, No. 1, page 13.)

Yvonne Desportes, *LePetit Echiquier*, for clarinet and piano, ca. 13 minutes. Gérard Billaudot, Editeur (U.S. Agent: Theodore Presser), copyright 1984, $10.75.

Le Petit Echiquier (The Chessboard) is dedicated by the composer to Guy Dangain and his young students. It consists of six charming pieces, each titled after the various chessmen (the king, the queen, the pawn, etc.), a prelude (The Chessboard) and a postlude (Checkmate).

Yvonne Desportes has made use of modality, pentatonic scales and other 20th-century devices to create appealing and fresh accompanied solo pieces for the student at an early stage of development. This is a first-rate contribution and offers quality music that is imaginative and accessible.

Marshall Bialosky, *Intervals and Interludes*, for solo clarinet. Sanjo Music Co. $6.00.

Intervals and Interludes is a set of 13 intervallically controlled compositions in which numbers 4, 8, and 12 serve as interludes between the groupings of three pieces each. The range for the clarinet is from small e to g-sharp^3; the writing is idiomatic.

The work is from a prolific composer who knows our instrument well. Precise traditional notation is used throughout and other than a requirement for the performer to hum (or make some kind of low vocal "drone" while playing) only traditional technique is necessary. The pieces are rhythmically challenging and rewarding. This writer finds the appeal to be more cerebral than emotional.

Anton Stadler, *Duo for Two Clarinets.* Universal Edition, copyright 1986, $7.95.

Probably written by Stadler for performance by himself and his brother Johann, also a highly regarded clarinet virtuoso, the four-movement duet is now published for the first time and is based on contemporary hand-copied parts which are in the library of Dieter Klöcker, editor of the present publication.

The work is comfortably written for clarinets (all in the concert keys of B-flat and E-flat major) and is quite Mozart-like. In fact, it was erroneously attributed to Mozart in the 19th-century. We can welcome an original duet for two clarinets by Mozart's clarinetist. This music is gracious and rewarding. The final Rondo is especially gratifying.

Luciano Berio, *Lied* (1983) for clarinet solo, written for Edoardo Debenedetti. Universal Edition, copyright 1983.

A new unaccompanied solo for clarinet from the pen of Luciano Berio, this deceptively simple looking work has a very limited range (small e-e^2). There is a good mix of sustained melodic material and articulated passages which feature

the rapid repetition of a single pitch in groups of four thirty-second notes at a quarter note at 92. For one with a reliable low register double tongue, this is practical, but for some players, a way around this demand is not easy. Perhaps like those who do not flutter tongue and who avoid the Berg *Four Pieces*, this work isn't for everybody.

Lied is notated without bar lines and the tempo vacillates from 80 to 104 for the quarter note and takes on the character of an improvisation.

Guy Dangain, *Initiation à Mozart*, Book II. Gérard Billaudot, Editeur (U.S. Agent: Theodore Presser), copyright 1985, $9.50.

The *Introduction to Mozart*, Book II is a set of 15 unaccompanied etudes at the intermediate level transcribed from the orchestral, chamber and keyboard works of Mozart.

There is a lot of "sameness" here. We have numbers of collections that include original solo clarinet works more or less in their original form by a variety of composers and many fine accompanied Mozart transcriptions and adaptations for two, three and four clarinets. This writer questions the purpose and usefulness of the present all-Mozart volume. The music is well chosen and could perhaps be useful later in a student's development for transposition study.

Jean Rivier, *Andante espressivo ed allegro burlesco,* part 3 of *Trois mouvements*, for clarinet and piano, duration: ca. 3'10". Gérard Billaudot, Editeur (U.S. Agent: Theodore Presser), copyright 1985, $4.50.

The Rivier work is graded (elementaire) by the composer and dedicated to Guy Dangain. The piece makes little use of the clarinet's lowest register. The range is from c^1 to e^3. There are obvious misprints in the accompaniment. This short, one-page piece with its use of polytonality, etc. would be a pleasant diversion between "serious" works for an intermediate student.

An atmospheric andante melody opens the composition, and it is supported by reiterated minor-major seventh chords in various registers of the piano with the damper pedal collecting all of the sonority created until there is a change of chord. The texture then becomes triadic and a subito Allegro $^{12}/_{8}$ burlesco brings the piece to a driving finish. If not substantive, the work is attractive and could be used in recital as part of group of short pieces.

Peter Schickele, *Dances for Three*, for two B-flat clarinets and bassoon, duration: ca. 14 minutes. Elkan-Vogel, Inc., copyright 1986, score and parts: $20.00.

Composed in 1980 and 1982, *Dances for Three* is a fourteen-minute romp for two clarinets and bassoon that is cleverly put together and fun to play. The writing is glib, amusing and audience pleasing.

Perhaps not as inventive as some of Schickele's earlier work, *Dances for Three* is a welcome addition because of its somewhat unusual instrumentation and because of the fact that it is nonsense in the nicest sense of the word—nutty and fun for all. There are seven movements. One is a Bossa Nova and another a Tango in $^{5}/_{4}$ time.

Darius Milhaud, *Petit Concert*, for clarinet and piano (piano accompaniment by Roger Calmel). Gérard Billaudot, Editor (U.S. Agent: Theodore Presser), copyright 1984, $5.00.

Petit Concert is an excerpt from Milhaud's theater music for "Bal des voleurs." Originally written for clarinet alone, the piano accompaniment has been created by Roger Calmel. It is reminiscent of the Milhaud *Suite* for violin, clarinet, and piano, the *Sonatine* for clarinet and piano and the *Duo Concertante* for clarinet and piano. The work consists of three short pieces very comfortably written for the clarinet. The easy-medium difficulty level makes this work an excellent teaching and recital piece.

by Fred Ormand

David Hite (ed.), *Artistic Studies, Book I, From the French School.* Southern Music Co., San Antonio, TX 78292, 1986, 95 pages, $7.95.

At last, a real buy in clarinet music! This volume contains the entire *40 Studies*, the *32 Studies*, and six of the *20 Grand Studies* of Cyrille Rose, and all for the price of $7.95. The printing is excellent, the binding solid, and the paper of excellent quality. I find the editing of tempos for the etudes to be much more realistic than previous editions. The Rose *32 Etudes* especially reflects Hite's study with Bonade. Also, the editor has included biographical sketches of Rose as well as the composers of the material on which the various studies are based, i.e., Danila, Fiorillo, Kreutzer,, Ries, Rode, etc.—just a little added plus.

Finally, as in his previous editions, Mr. Hite has included a list of musical terms found in the studies with their definitions, e.g., do your students know the meaning of *giochevolmente*, *chiramente*, or *vaghezza*? They are easily found in the glossary with succinct, clear definitions. There are three misprints according to the editor: p. 18, fourth line, m. 17, G# instead of G ♮ ; p. 26, first line, the last note, A-flat, not a repeated A-natural; p. 61, m. 3, fourth note from the end, G, not B-flat. These will be corrected in the next printing.

The only fault that I can find is the occasional omission of certain notes for breathing purposes. While they certainly are valuable guides, personally I would have preferred to have the original notes with suggested breathing indications placed in brackets, but this is a small item indeed. Congratulations to David Hite for a job very well done! I certainly look forward to Vol. II.

by John Scott

Dominick Argento, *Capriccio for Clarinet and Orchestra* "Rossini in Paris." Boosey and Hawkes, projected publication in 1988.

The cooperation between composer and performer in the creation of a new work benefits all. While the composer must maintain his or her own creative spirits, the best results are attained through a thorough understanding of the medium at hand. Composers require much of performers; without their stretching and expanding

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the technical demands and capabilities of both performer and instrument, our art would soon become dull and stagnant. The kinship between composer and clarinetist, friends since their days together at Baltimore's Peabody Conservatory of Music, has produced a new work by Dominick Argento for George Silfies and the St. Louis Symphony.

Capriccio for Clarinet and Orchestra, subtitled "Rossini in Paris," was sketched in Italy in the summer of 1984 and orchestrated the following winter in Minneapolis, Minnesota. It was commissioned by the St. Louis Symphony for George Silfies, its principal clarinetist. The premiere took place in St. Louis in May 16, 1986 with Leonard Slatkin conducting.

Argento writes that *Capriccio* "is modeled very closely on the greatest work ever written for clarinet and orchestra, Mozart's *Concerto*."

> The *Capriccio for Clarinet and Orchestra* ("Rossini in Paris") is the result of a visit to Pesaro, Rossini's birthplace, during the summer of 1984 to hear *Il viaggio a Reims*, that was the first opera that Rossini composed for Paris, in 1825, and it was being revived for the first time. The music proved to be extraordinarily delightful—witty, touching, outrageous, frivolous and sentimental: unimportant, to be sure, compared to Beethoven, whose Ninth Symphony was introduced a year earlier, but valuable nonetheless as a reminder that *all* music need not aspire to a transcendent loftiness. Occasionally pleasure and entertainment are enough—or so it seems to me.

Each of the three movements bears titles borrowed from Rossini's *Sins of My Old Age*. The titles are suggestions of mood rather than programmatic associations.

> I. *Une Réjouissance* refers to Rossini's first long stay in Paris, when he produced a string of triumphs culminating in *William Tell* and became the most popular figure in the French capital.
>
> II. *Une Caresse á ma femme* was Rossini's own loving tibute to his second wife, Olympe Pelissier, who nursed him through the many years of illness that followed his retirement from the operatic world.
>
> III. *Un Petit Train du plaisir* alludes to the famous Saturday night parties given by the Rossinis after his recovery—invitations to which were coveted by every celebrated visitor to Paris. It was during these *soirées musicales*, with Rossini himself at the keyboard, that many of the *Sins of My Old Age* were first performed.

When first consulted about the work, Silfies requested that it be "listenable and not involve theatrics" and that it bear a title other than concerto. Composer complied with clarinetist's requests. The work is cast in the mold of a concerto, there are no theatrics, and above all it is listenable, indeed. We hear throughout the 21-minute work the vocal style that has brought so much notoriety to Argento.

The composer makes full use of available orchestral forces. His attention to color is extraordinary. Orchestrated for a full complement of strings, harp, woodwinds, brass and percussion, the work is dazzling. The recording of the premiere used by this writer in preparing the present review reveals a masterful use of the orchestra. Of this performance James Wierzbicki, music critic of the *St. Louis Post*, writes (May 18, 1986), "Most of the time the soloist was simply swamped, and the problem is not the performer's, but the composer's." One would hope that this problem, partly that of the composer and, dare we say it, that of the critic, could be easily resolved before publication.

In this writer's opinion, *Capriccio* is a delightful display of melodies, timbre and technique. Our literature is already overcrowded with too many unsuccessful attempts to be profound and thought provoking. *Capriccio* is a joy, a work of grace and elegance.

The work is neither presently available for performance, nor has a piano reduction been completed. Boosey and Hawkes reports that a reduction is being prepared and will not be available until mid-1988. It is not possible to fulfill requests for scores, parts or reductions until this work is completed.

The technical demands of *Capriccio* are superseded by the musical results. When the work does become available, buy it, learn it, and, most importantly, enjoy it—or so it seems to me.

by Henry Gulick

Allen Sigel, *Clarinet Articulation.* Roncorp Publications, P.O. Box 724, Cherry Hill, NJ 08003, 1987, 76 pages, $15.

The book is divided into four sections:

I. The Sound Production Chain
II. Articulation Syles
III. Commentaries / Etudes
IV. Supplementary List of Articulation Studies

Mr. Sigel recognizes eight basic styles: ben tenuto, detached, semi-staccato, staccato, staccatissimo, marcato, multiple tonguing and "substitute and problem patterns." His etudes are based on the standard literature; some are clarinet originals (Smetana *Bartered Bride Overture*,

Debussy *Fêtes, Saint-Säens Symphony No. 3*, etc.), and some are from violin (Beethoven *Symphony No. 8*, second and fourth movements, for example.) We also find such innteresting sources as "Caro Nome" from *Rigoletto* and the Tschaikowsky *6th Symphony*, first movement.

The presentation shows a wide experience in performing and teaching; the explanations are clear and logical. I definitely recommend the book.

RECORD REVIEWS

by Jerry Pierce

English Wind Music (Vol. 2). Side one, Gerald Finzi: *Five Bagatelles* (1920), William Alwyn: *Clarinet Sonata* (1963). Side two, Thomas Dunhill: *Phantasy Suite*, Op. 91, Arthur Benjamin: *Le Tombeau de Ravel* (1958). John Denman, clarinet, and Paula Fan, piano. Concert Artist Digital FED4-TC-043.

John Denman and Paula Fan have lived in the U.S.A. for what?—it must be over a decade now. His roots are still in England and, my word, what a treat the listener is in for with this new recording. Once the adjustment has been made for the English style of tone (the broader sound) which John Denman has, then the subtleties of his interpretations of these English works remind me of a fine wine that gets better with age. I have no idea whether John is using his new Yamaha clarinet or his old Albert on these four works. I heard him live at Seattle last summer and wasn't aware that he was using both instruments on his programs. John Denman sounds like John Denman! He always has had a tongue like a snake, but his intonation and dynamics have been sharply honed.

One can only suspect practice as the cause of all of this. To top it all off, he is a "monster" jazz clarinetist as well. But never mind all of that, as these four standard English works, published by Boosey & Hawkes, should be in your repertoire, just as this recording with such heartfelt interpretation should be in your cassette collection. As a big bonus, in this reviewer's opinion, Paula Fan (now Mrs. Denman in real life) is one of the best accompanists of clarinetists that I've heard.

It is my understanding that this series of cassettes is available form Qualiton at $4.50 each. That's a *real* buy at today's prices.

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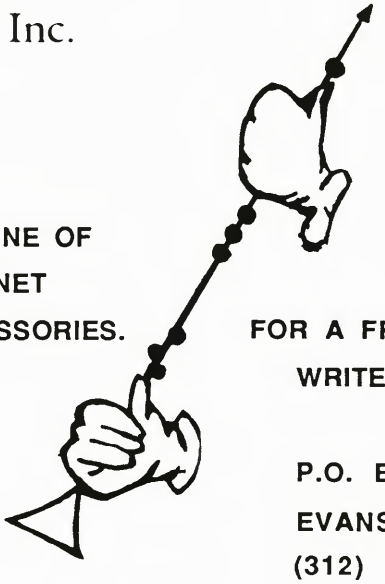

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by Bradley A. Wong

Music For Winds, Harp and Piano. John Russo and Ignatius Russo, clarinets; Joseph Robinson, oboe; Deborah Hoffman, harp; Lydia Walton Ignacio, piano. CRS 8424.

Peter Mennin, *Five Piano Pieces*; Henry Cowell, *Three Ostinati with Chorales for Clarinet and Piano*; Lawrence Dillon, *Six Scenes and a Fantasy*; Martin Rokeach, *Variations for Flute and Piano*. John Russo, clarinet; Lydia Walton Ignacio, piano; Jeffrey Krieger, cello; Tzimon Barto, piano; Eldred Spell, flute; Marcia Murray, piano. CRS 8528.

John Russo is an excellent clarinetist who is active as a performer, teacher and composer. He also serves as chief editor for Henri Elkan Publishing Company. One of Mr. Russo's most significant contributions, however, is made as the president of the Contemporary Record Society (CRS), an organization dedicated to premiering works by new composers or performers through recordings, commissions, concerts and master classes. Their interest is not only in new works; these recordings range from Henry Cowell to a piece written in 1983 by Lawrence Dillon, recorded as a result of its being the first prize winner in a national competition by CRS.

On the *Music for Winds, Harp and Piano* album, Russo is represented as both composer and performer in his *Variations II for Oboe, Clarinet and Piano*. The piece makes effective use of the oboe and clarinet sonorities. The woodwind instruments play sometimes as partners and sometimes as antagonists, but both are constantly pitted against a powerful piano line, played brilliantly by Lydia Walton Ignacio. *Variations II* is a very intense piece, but sustains interest well through its seven minutes. The oboist is Joseph Robinson, principal oboe with the New York Philharmonic, who performs beautifully in this piece, as well as in Robert Kelly's *Sonata for Oboe and Harp*, and Sy Brandon's *Suite for Oboe and Piano*.

Also on this album is Vincent Persichetti's *Parable XIII for Solo Clarinet* and his *Serenade No. 13 for Two Clarinets*. I assume that John Russo recorded the *Parable*; both the record jacket and the label list John Russo and Ignatius Russo as the clarinets, but neither specifies who plays in which piece. It is a very good performance of the *Parable* with extremely fluid technique and very lyrical playing, though I sometimes wanted more contrast in dynamics and tone color. The *Serenade*, though only of average difficulty, requires blend and precision from the performers, which the Russos do very well. Again, however, more extremes were needed at the soft dynamics in movements II, IV, and VI.

CRS album 8528 has one selection for clarinet and piano, Henry Cowell's *Three Ostinati with Chorales* for clarinet and piano or oboe and piano, written in 1937. Russo is joined by Ms. Ignacio in this performance. The piece is an attractive one, with a chorale preceding each of the ostinati. Each ostinato movement is in dance form, the first resembling a Gaelic dance, the second in a Middle Eastern style, and the third in the form of an Irish jig. Unfortunately, the piece seems better suited to the oboe in both style and color. Russo handles the technical passages effortlessly but struggles a bit with the pitch—it seems that the piece uses a number of sustained notes that tend to be sharp on the clarinet.

The Contemporary Record Society is to be commended for its efforts, not only for these albums, but also for its work in general. It actively seeks out new and significant repertoire and uses excellent artists to record it. It is a "no-frills" recording company—no fancy record jackets, and informative liner notes without excessive hype. All it offers are well-produced and well-engineered recordings of music that deserve to be heard, by musicians who know how to play it.

by William E. Grim

Explosion. Paquito D'Rivera, clarinet and alto saxophone. Columbia Records FCT 40156. © 1986.

Paquito D'Rivera is one of the best alto saxophonists to appear on the jazz scene in many years. His hard-driving style combines the best of a variety of Latin influences (Salsa, bossa nova, tango, etc.) and the harmonic sophistication of bop. The Cuban expatriate is also one of the growing number of jazz players to "rediscover" the clarinet, and this album displays his prowess on the clarinet to great effect. Two of the numbers on the album, *Seresta* and *The Lady and the Tramp*, showcase the clarinet. D'Rivera possesses a beautifully liquid tone and wonderful technique. It is hoped that more saxophonists will follow D'Rivera's lead and bring the clarinet back to a position of prominence in jazz that it held in the 1930s and 1940s.

Works of W.A. Mozart. *Kegelstatt* Trio, K498; Clarinet Quintet, K581; Clarinet Concerto, K622 (also includes K204/213a; K190/186E; K285; K407/386c; K364/320d; K478; K493; K522; K525; and K499). Lawrence McDonald, clarinet and basset clarinet; Smithson String Quartet; Smithsonian Chamber Orchestra; Judson Griffin, viola; James Qeaver, fortepiano. Six records; The Smithsonian Col-

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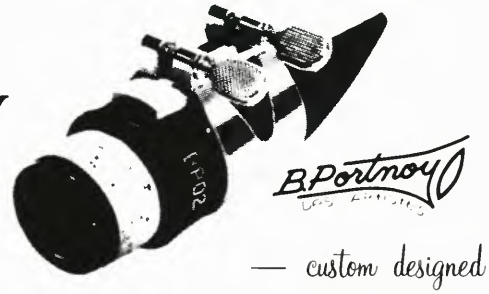

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lection of recordings, N 031, © 1986. Notes by Kenneth Slowik.

Every now and then a recording of familiar works appears that is so exceptional that it merits especial attention. This is one of those instances and I am happy to report that Larry McDonald's performances are nothing short of phenomenal. The performers all use original instruments or facsimiles and the effect is such that many listeners not taken with the idea of historical performance will be sure to embrace the artistic value and musicality of the performances contained in this set.

The use of the fortepiano (an 18th-century precursor of the pianoforte) in the "Kegelstatt" Trio produces many beneficial effects, not the least of which is an overall improvement in the balance among the three instruments. In many performances of this work utilizing modern instruments the piano tends to dominate; however, the reduced resonating ability of the fortepiano eliminates this difficulty. Aficionados of historical performance practice and general listeners alike will find this collection to be a welcome addition to their record libraries. Excellent and detailed program notes are included.

by David Joyner

The Revised Smithsonian Collection of Classic Jazz.

Since 1973, jazz connoisseurs, jazz scholars and students have enjoyed the convenience and thoughtful packaging of the Smithsonian Collection of Classic Jazz (SCCJ) edited by Martin Williams, noted jazz critic, historian and author who now directs special projects in jazz and other American music at the Smithsonian Press. Williams and Smithsonian have now released an updated, expanded and remastered SCCJ containing 95 selections spanning more than seven decades of jazz.

The package itself is quite handsome. The seven LPs have improved protective jackets and the liner notes are now in a 6" x 9" perfect-bound book, similar to the Smithsonian's equally impressive collection of American popular song. In addition to the history, discography, bibliography and photographs of the previous edition, the new 120-page book concludes with a fine biographical index of all the artists heard on the collection, written by Ira Gitler, another fine jazz critic, author and a major collaborator on Leonard Feather's *Encyclopedia of Jazz*.

The first thing you notice upon listening to the revised collection is the improved sound of the remastering. My pet comparison is listening to Fletcher Henderson's *Wrappin' It Up*, from 1934 on both editions; the contrast is spectacular. It is a pity that, with the advent of improved remastering techniques, the collection was not made available on compact disc.

As far as content, the collection has been expanded by one LP. Williams has also chosen to replace some of the previous cuts by certain artists. For instance, *Organ Grinder's Swing* now replaces *Lunceford Special* as the Jimmie Lunceford cut on the collection and *Subconscious Lee* replaces *Crosscurrent* as the Lennie Tristano/Lee Konitz selection. Bud Powell's performance of *Somebody Loves Me* has been replaced by the more representative Blue Note session performance of *A Night In Tunisia*. Some of the artists who are new to the collection include trombonist and singer Jack Teagarden, clarinetist Jimmie Noone, Nat Cole (in his earlier days as a jazz pianist), guitarists Django Reinhardt and Wes Montgomer, tenor saxophonist Stan Getz, and pianist Horace Silver. The collection now concludes with the World Saxophone Quartet performing *Steppin'* in Zurich in 1981.

The SCCJ, like any anthology, has had to face up to the many opinions of what it should or should not include to represent the history of jazz. Williams' penchant for Louis Armstrong, Duke Ellington and Thelonious Monk is evident enough and some have felt too many selections by these artists have been included at the expense of representation by other jazz greats. The portion of the collection devoted to Armstrong, Ellington and Monk has not diminished, but there has been some replacement of their selections. For instance, an abridged performance of Armstrong's classic *Big Butter and Egg Man from the West* has replaced the abridged *S.O.L. Blues*, and we now get to hear the entire performance of *Potato Head Blues*, which not only displays the masterful construction of Armstrong's improvisation, but demonstrates its context within the overall piece—an important aspect of that particular selection.

As a representative of Duke Ellington's longer works, Williams has chosen to replace *Creole Rhapsody* of 1931 with *Diminuendo In Blue and Crescendo in Blue* of 1937. Added to the collection is Ellington's *Cottontail* of 1940, featuring the famous tenor sax solo by Ben Webster. The vocal selections by Billie Holiday and Sarah Vaughan have been revised as well, with *These Foolish Things* replacing *All of Me* for Holiday and more recent recordings representing Vaughan.

Williams has obviously chosen not to document the development of jazz in the 14 years between the first and second editions of the SCCJ, save for the World Saxophone Quartet selection. There is no Chick Corea, Herbie Hancock or

Wynton Marsalis, for instance. There is no representation of jazz/rock artists like post-1969 Miles Davis, Weather Report or Mahavishnu Orchestra. Once again, these are choices and priorities that will vary with every SCCJ listener.

Overall, the Smithsonian Collection of Classic Jazz remains a valuable tool in the teaching and appreciation of jazz and an asset to even the most casual listener's record collection. The price of the revised SCCJ is $49.96, plus $3.49 for postage. Orders should be sent to Smithsonian Collection of Recordings, P.O. Box 23345, Washington, D.C. 20062. Let us hope that we will soon see the Smithsonian Collection of Classic Jazz Scores, a joint effort of the Smithsonian Institution and Schirmer Publishing Company now in progress. This anthology will provide transcriptions of every note heard on the SCCJ recordings.

ABOUT THE WRITER...

David Joyner is assistant professor of jazz history at North Texas State University in Denton, where he teaches courses in jazz history and American vernacular music. He received his master's degree in composition from the University of Cincinnati College-Conservatory of Music and a Ph.D. in southern regional music and ethnomusicology from Memphis State University where he did research on southern ragtime and published blues.

by John Kuehn

Begin Sweet World. Richard Stoltzman, clarinet. RCA AML1-7124.

New York Counterpoint. Richard Stoltzman, clarinet, Eb-clarinet, bass clarinet. RCA 5944-1-RC.

Richard Stoltzman's expertise is well known to the readers of *The Clarinet*. His technique is commanding, his tone rich and beautiful and his interpretations are refreshing and arresting. All of this is sufficiently supported by his many outstanding record releases from the past few years. The two recent LPs being reviewed here, however, are something quite different. They do not feature any standard clarinet repertoire; that much is easy to say. What they do represent is something considerably less definable.

Although *Downbeat* magazine has certainly changed character in the past several years, being featured in it uesed to mean that one was in the forefront of jazz. Even today, just the appearance of a "Clarinet Crossover" article featuring Stoltzman in that publication (October 1986) implies at least a firm connection with jazz or jazz forms. That connection is really not evident on these two albums—at least not with mainstream jazz, a la Buddy DeFranco, or anything as seamless as Eddie Daniels' crossing.

Regardless of what label one puts on the style, what we have here are some of the most exquisite clarinet sounds available on record today. It is difficult to imagine a purer, more refined clarinet tone quality than what is heard from Stoltzman on such tunes as *Air*, J.S. Bach; *Pie Jesu*, A.L. Webber; or *La Fille aux Cheveux de Lin*, Debussy. Crossover? Not yet. Lovely clarinet playing? Absolutely.

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Recitals and Concerts

Student...

James P. Logan, clarinet, Senior Recital, North Texas State University, April 8, 1987. *Concerto*, K. 622, Mozart; *Le Tombeau de Ravel*, Benjamin; *Trio* for Violin, Clarinet and Piano, Khachaturian

Elizabeth Mullen, clarinet, Junior Recital, Lewis & Clark College, May 8, 1987. *Sonata*, Bernstein; *Three Pieces for Solo Clarinet*, Stravinsky; *Dance Preludes*, Lutoslawski; *Sonata*, Op. 120, No. 1, Brahms

Faculty and Professional...

Theodore De Corso, clarinet, University of Alaska, March 29, 1987. *Concertpiece No. 2*, Op. 114, Mendelssohn; *Sonate pour clarinette solo*, Gotkovsky; *Benny's Gig* for Clarinet and Double Bass, Gould; *Solo de concours*, Rabaud

Alan Hebert, clarinet, March 29, 1987. *Sonatine*, Honegger; *Sonata*, Bernstein; *Sonata*, Wilder; *Amazing Grace*, Anon.; *Pocket Size Sonata No. 2*, Templeton; *Clarinet A La King*, Goodman-Sauter

Pamela Poulin, clarinet, The State University of New York College at Cortland, March 10, 1987. *Fantasy Pieces*, Op. 43, Gade; *Duo* for Violin and Clarinet, Etler; *Six Studies in English Folk Song*, Vaughan Williams; *Concertino* for Flute, Clarinet and Piano, Bloch

The Woodwind Arts Quintet (Jack Snavely, clarinet), University of Wisconsin-Milwaukee, April 14, 1987. *Overture* for Two Clarinets and Horn, Handel; *Petite Suite*, Debussy (arr. Davis); *Quintet*, Bush; *Blaserquartett Es-Dur*, Op. 8, No. 2, Stamitz; *Adagio and Rondo*, Weber

Recital programs for publication in *The Clarinet* should be sent to the Editor.

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All ads submitted for *The Clarinet* should be: 1. Typewritten, double spaced. 2. As concisely worded as possible. 3. Non-commercial in nature and limited to the sale and trade of personally owned instruments, music, accessories, etc. 4. Submitted to the Editor by the deadlines on page 5. 5. Placed by members of the I.C.S. only. Each ad will run only one issue unless the Editor is otherwise advised.

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- To organize or encourage the organization of workshops, lectures and seminars which are open to the public.
- To encourage the composition, publication and recording of works for, or including, the clarinet or saxophone.
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