



The clarinet

May - June 1990 | Volume 17 | Number 3

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Volume 17, Number 3

May - June 1990

ABOUT THE COVER...

Norman E. Gary, who plays clarinet in a jazz band in his spare time, is professor of entomology at the University of California-Davis. He claims to have been stung 40,000 times over the years while performing this stunt, and Bill Ballenberg, a photographer whose work has appeared in *National Geographic*, made sure he got close-up shots of Gary that appeared in *A Day in the Life of California* published by Collins Publishers. Copyright, *The Sacramento Bee*, 1989.

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LETTERS:



In response to your request, I thought that you may be interested in information regarding left-handed clarinets made during the late 18th and early 19th centuries.

As you may recall, the baroque clarinet, which has only two keys, may be played with either hand uppermost, whichever the player preferred. The majority of the extant three-key instruments have a third key for the notes *e* or *b*' that is positioned for the thumb of the lowest hand, and likewise may be played with either hand uppermost. Only three, three-key clarinets have this key positioned for the left-hand little finger: a D clarinet by Georg Heinrich Scherer, Bützsch, c. 1760 (Brussels, Musée Instrumentale, #924); an anonymous D clarinet, c. 1800 (Nuremberg, Germanisches Nationalmuseum, #MIR 150), and an anonymous G or A-flat clarinet, c. 1810 (Nuremberg, Germanisches Nationalmuseum, #MIR 426). Standardization of the right hand lowermost did not occur until the appearance of the four- and five-key

clarinets during the 1760s. These keys were those for the *f*/#/*c*#" for the left hand and *g*/#/*d*#" for the right hand. It is not known which key was added first. With the development of key mechanisms the amount of movement for the lower hand became greater than that for the upper, and since most players were right-handed, they were more comfortable in this position.

Some examples of early left-handed clarinets include the following:

4-key (with *g*/#/*d*#" key) in B-flat by Godefroid-Adrien, Rottenburgh, Brussels, 1760-90 (Brussels, Musée Instrumentale, #4363).

5-key in C by N. M. Raingo, Mons, 1775-1800 (Brussels, Musée Instrumentale, #2564).

5-key in C by Pezé, Paris, c. 1805 (Massapequa Park, William Maynard Collection).

5-key in B-flat by Heinrich Grenser, Dresden, 1806-13 (Ingolstadt, Stadtischen

Museum, #2704). [See Rainer Weber's article on this clarinet in the February-March, 1990 issue. — Ed.]

12-key in C by Charles J. Sax, Brussels, c. 1825 (Brussels, Musée Instrumentale, #2581).

A more modern left-handed clarinet that I know of is also in the Brussels museum: Albert System by Eugène Albert, Brussels, 1846-70 (Brussels, Musée Instrumentale, #3955).

My sources for most of this information are David Ross' D. M. A. dissertation, "A Comprehensive Performance Project in Clarinet Literature with an Organological Study of the Development of the Clarinet in the Eighteenth Century" (University of Iowa, 1985), and a manuscript list of the clarinets in the Brussels museum dated 9/24/82.

Yours,
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PIERCE'S POTPOURRI

by Jerry D. Pierce

Much good repertoire is at our fingertips, and yet we usually don't acquire it or perform it without either hearing the music or about the music. For some time now, Ron Monsen at the University of Kentucky has been asking me about the Karl Arnold *Sonata*, Op. 7 for clarinet and piano. This work was one of the first sonatas written for the A clarinet. While it dates from around 1814, it wasn't available in a modern edition until Lyle Merriman edited it for Shawnee Press in 1982. The more popular B♭ clarinet was called for in this case, and the piano part was transposed up a half-step to give the work more appeal. Technically the work isn't that demanding, and high school clarinetists should not have that much trouble with it. There is so much music that falls into this category, but the work is musical, and this is what sets it apart. The name Karl Arnold doesn't ring a bell these days since he wrote very few works for wind instruments. Tuthill's comment about the "Charles Arnold" *Sonata*, "Pleasant, but unsatisfying"

in his annotated listings doesn't make one want to buy it on the next trip to the local music store. However, if you do run across the music, give it a try and see what you think.

Abe Galper, who is teaching clarinet this year at Indiana University, recently inquired if I knew anything about an orchestra accompaniment to the Gerald Finzi *Five Bagatelles*. He had heard that Artie Shaw had played it with orchestra. Yes, it is a fact that orchestra parts do exist. Artie gave his music to Boston University. The music is located in boxes No. 94 and No. 95, and the person to contact would be Charles Niles, Boston University Libraries, 771 Commonwealth Avenue, Boston, MA 02215.

Marcus Eley of Indianapolis, Indiana was interested in the Leonard Bernstein *Prelude, Fugue & Riffs*. It remains unpublished in clarinet with piano reduction form, but it is available for rental from Boosey & Hawkes for clarinet and jazz orchestra.

Jo Rees-Davies (Top Flat, 32 Stanmer Park Road, Brighton, Sussex BN 7JJ, England), in addition to all her valuable research into the history of the clarinet and repertoire, has now started to make available facsimile editions of otherwise unobtainable clarinet music by composers such as H. Bärmann, I. I. Williams, A. Hodges and T.H.H. Verhay. If you don't know of her books by now, you are not really keeping up with the wealth of material that is available in the English language on the clarinet. Of utmost interest for those involved with clarinet choirs are the arrangements that she is now publishing. With more than 20 arrangements now available, her catalog of clarinet choir music is one to be aware of.

Of particular interest to those of us who play basset horn is the news that Hans Rudolf Stalder

has introduced a new large bore Buffet basset horn that uses a Vandoren alto clarinet mouthpiece. This new Buffet has been completely redesigned and has a double speaker key. Hans did quite a bit of work with the engineers in Mantes, France in developing the prototype. He thinks it now has a fine basset horn sound and (are you ready for this statement?) it has good intonation. While in Japan this past October, Hans used the instrument for the Rolla *Concerto* with orchestra along with Mendelssohn's *Concertpiece No. 2* (both with the orchestration of Carl Bärmann and in recitals with piano). He also played the Beethoven horn sonata on basset horn in some performances. While in Tokyo he performed the Matyas Seiber *Concertino* for clarinet and strings. He says the string parts are certainly not easy, but that it was a very good orchestra which made it fun to work with them. Oh yes, the new Buffet basset horn will be available as the "Prestige" basset horn.

Edition Kunzelmann will introduce soon an *Introduction, Theme and Variations* by Antonio Salieri for basset horn and strings. This is going to lead to much confusion as the work is by Girolamo Salieri and has already been published several years ago by Amadeus Edition. Hans has mentioned this to Kunzelmann, but the publisher has decided that it is too late to change the composer's name! (Here we go with another "Wagner" *Adagio*? Well, Wagner's name probably sold better than Heinrich Bärmann's and so too is Antonio Salieri more famous than Girolamo Salieri. You are in on the ground floor of this one.)

News has just reached me that Tom Ayres, retired professor of clarinet at the University of Iowa, died February 22, 1990. His dear wife, Ruby, was killed last year when the tractor she was mowing with flipped over on her. Tom was planning on some basset horn performances in March of music he had composed for basset horn and voice. This was not to be. Our deepest sympathy goes out to his three daughters and their families.

Finally, a source for more than 60 works for wind ensemble (octets, nonets, etc.) by "name" composers that have long been out of print is Edition Compusic (Mr. & Mrs. Middle Hoven, 75 Amstel, 1018EK Amsterdam, Holland). Another chamber music source is Phylloscopus Publications (Rachel Malloch, 92 Aldcliffe Road, Lancaster, LA1 5BE, England). Both of these publishers have lists available.

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The subject of "auditions" is very much in the news these days (2/90), with many orchestras having to fill personnel vacancies for the '90/'91 season. Having been deeply involved with auditions for more than 50 years, not only with the Boston Symphony and Tanglewood, but also in an advisory capacity with various of our major conductors of other symphonies, prompts me to write this text.

Additionally, having recently been spurred onward by phone calls from many parts of the U. S., I feel a need to reexamine the process and possibly to offer some suggestions. My travels in connection with hundreds of auditions have taken me all over the country so that I feel quite well acquainted with the various auditioning procedures. Keep in mind that my suggestions offer three options — to heed them wholly, in part, or disregard them. Obviously the choice is entirely your own.

In the early '40s symphony vacancies were filled largely by common knowledge of particularly capable players in the AFM local involved. When a player from another city was wanted, the local union involved usually gave permission if it felt the required artistic standards were thus better met. However, there were instances where local AFM officers hedged, because they felt that the vacancy could well be filled locally, especially for string sections. Gradually, with the great proliferation of orchestras, this practice was changed, and an auditioning process began the move towards its present almost universal use. Generally this new method works very well indeed.

Some problems, and perhaps inequities, come somewhat as a result of the selection of the auditioning committee members themselves. Sometimes these are chosen from the full orchestra membership with individual instrumental or sectional representations having no special voice. In other instances hearings are by members of sections (woodwinds, brass, etc., or a combination thereof), or occasionally a committee of principals from the whole orchestra. The conductors generally take part only in the final stages, at which point the candidates are limited to five or so. Each solution has its virtues and drawbacks.

One major item is the substantial lack of screening via tapes. In the initial stages it is a comparatively easy matter to weed out those who just simply are not of the required standard in a particular situation, however much their enthusiasm and desire to be heard. I recall

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by Rosario Mazzeo

hearing of instances where there were applicants numbering in the three digits figures, at least two-thirds of whom must have paid air fares totaling very substantial amounts. Yet, without any discussion at all, they were out after the first round of hearings.

One can easily understand their desire, but certainly their teachers or other advisors must have known, or felt, that there was really no chance for them. Some candidates say, "Well, I wanted the experience of auditioning," and one cannot really argue with that person. He/she is spending money primarily for the "experience" and willingly paying the price. Even so, there should be a sense of prudence. I have noted committee members turning attention away from such players after hearing on a few sounds, meanwhile waiting for those who would at once display the requisite qualities for consideration. Everyone's time and the candidate's money were wasted.

The "requisite qualities" - what are they? I have heard dozens and dozens of players barely

scraping through a passage, the desiderata being only to play the correct pitches and rhythms called for by the text. Even players of some quality do recognize that the conductors and committee members have in their ears the sophisticated well-rehearsed sounds they have been hearing in performance. There the players had been requested, induced, goaded and compelled to make every effort to play with maximum artistry. Thus, simply playing a passage, which only by chance is correct notewise, simply is not sufficient. The insecurity can be at once understood by any capable symphony-performer judge. Lack of performance poise is so easily discernible.

Many have never even heard performances or recordings of the piece from which they attempt to play a part. Hence, they have no idea of what instrument they are playing with, against, above, or below their own, in a performance. Therefore, I personally believe that each of us teachers owes it to the profession to have each player face the realities, before spending so much for transportation.

Taking part in auditions is not only a matter of competing with those present, but there is the necessity to play at a certain professional standard of artistry. Now and again some audition sessions have been fruitless, and the whole process has to be started again. So it is not merely the matter of being the best one present, it is the need to be able to play at the artistic level required. From that level the choices are made.

Repertoires for auditions are announced in ample time for full study. Work with someone who knows the repertoire, who can guide you in preparation, and who is of an ability, a position and a temperament to act as a pre-audition and frank advisor.

Almost all material used at auditions is available in the popular orchestra studies and can be heard in recorded performances available by purchase, borrowing, or from your local library. Then you will have a better perspective. Do not allow my money-saving advice to hinder you if your playing is at an appropriate level. Just be sure your move is with the advice of some capable and frank judge.

My thanks to all of you who have written or phoned me during the Christmas season, or since. Gladly do I report - no more serious earthquakes, only occasional tremors - some quite strong. A phone call from clarinetist Ted de Corso in Fairbanks, Alaska informed me that it was -60 degrees there. I did not have the heart to tell him it was +60 degrees on our deck.

Claranalysis:

A Comparison of Reed Dimensions for German and French Mouthpiece Types for the Soprano Clarinet

by Lee Gibson

In a study of the dimensions of a variety of mouthpieces one discovers that these are made not only in the extremes of each of the two classical types but also in another which effectively compromises the dimensions of each.

Early in the 20th century the clarinet-making families of Brussels (especially the Alberts) supplied fine clarinets to players of both Müller and Boehm systems in the U. S. A., and the same mouthpiece could be used with either system. At hand is E. J. Albert's mouthpiece for

his improved 15 mm. Müller system clarinets, which set such a standard for this system in the U. S. A. that these were always called "Albert system" clarinets, regardless of the maker. Albert's mouthpiece represents a midpoint of dimensions, with a window which is narrow at its base though near normal width at its tip, a windway with widely angling Germanic side walls, a facing which compromises the long, close German one with the shorter, more open French one, and the longer German beak. Passing through the hands of Goldbeck and Frank L. Kaspar at Chicago and Ann Arbor and then Frank Kaspar of Cicero, Illinois, this style reached a state of finish which may not be surpassed until machines can do such work as well. (Nor should we forget the legendary Chedevilles of France and the U.S.A.)

What are the appropriate dimensions for reeds for each of these mouthpiece types? By general agreement the length ought to be between 66 mm. and 68 mm., and since a good piece of cane is frequently worth clipping and reworking, 68 mm. is better. How thick should the finished base of the reed be? In recent years manufacturers who formerly saved all thicker cane for saxophone reeds have recognized that even after cane has been well seasoned, the very hard outer surface retains its length while the interior fiber continues to shrink, and that (as the masters of handmade reeds have long known) a finished base of at least 3 mm. in thickness provides the best way to minimize this lengthwise, inwards warping.

How wide should the reed for the French mouthpiece be? Here we can safely take Vandoren's standard of about 13.05 mm. at the tip and 11.55 mm. at the base, although some other reeds may be slightly wider. The Olivieri reed, with a wider tip and a narrower base, is an exception to this norm.

Since the German mouthpiece has a window which may be 1 mm. narrower than that of a French mouthpiece at its tip and .3 mm. narrower at its base, the German reed is customarily about .3 mm. narrower than the French at both the top and the bottom.

Because high-quality reeds made for the German mouthpiece have rarely been available outside of Germany and Austria, and these can be played on a traditional French mouthpiece if its window is not of more than average width, we here describe the reeds of one of the best

CLARK FOBES



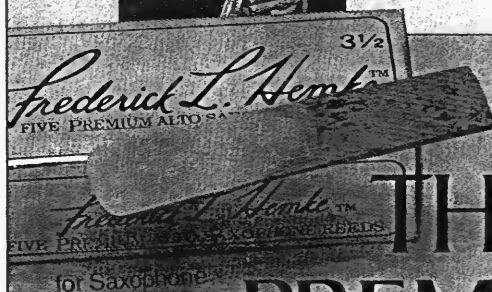
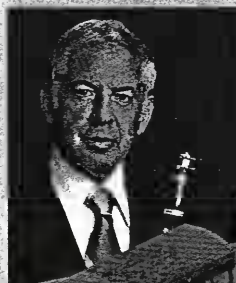
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of the German makers, Gebhard Steuer, 8990 Lindau (Bodensee), Tobelstrasse 11, West Germany. Steuer's reed base is typically more than 3 mm. thick, and as compared with the arched center and thinner sides of the Vandoren and Olivieri vamps, the Steuer reeds have thicker sides and less arch. This is characteristic of most German reeds for the German mouthpiece, since its narrow window places less burden upon the center of the vamp. (Those who have played Vandoren's German-facing reeds in the past may not be aware that this firm presently has two models designed for the German mouthpiece.)

REED TYPES FOR THE FRENCH MOUTHPIECE

Until recently, soprano clarinet reeds made in France were from thinner cane providing an average base thickness of hardly more than 2.5 mm., heavier cane being saved for the saxophones and larger clarinets. Morr  was the first to supply a 3 mm. base to players in the U.S.A. followed shortly by Olivieri, then by Glotin's model G III. (Morr 's French model is no longer available.) Steuer currently exports reeds in the Vandoren width for French mouthpieces.

In response to repeated requests from clarinetists in the U.S.A., Vandoren's V.12 soprano clarinet reed, with a base of 3.15 mm. and a high-arched vamp in which the surface cut has been properly minimized, embodies everything which one has always known that Vandoren could do for the clarinet reed. In strengths of 3, 3 1/2, 4, 4 1/2, 5, and 5+, the V.12 is so responsive that most players can use one-half grade stronger than with other models.

A comparison of Steuer's somewhat flatter, thicker sided vamp with the higher arched, thinner sided V.12 reveals that Steuer's tips may average 0.17 mm. while Vandoren's may average 0.14 mm. in #4 strengths. Both are responsive, perhaps because in Steuer's reed the center does not gain thickness as rapidly as in the Vandoren. The chief differences are tonal, the Vandorens tending towards clarity and the Steuers towards darkness.

With the widely known Olivieri reeds, Glotin's model G-III, Steuer's new Vandoren-width French reed, and the still very hard to get Vandoren V.12s, those who prefer the 3+ mm. base should have several excellent and varied sources. The Rico Corporation, after a survey of U.S.A. and European performers, has just announced its "Grand Concert" clarinet reed, which apparently embodies principles which we have espoused here. For its Mitchell Lurie, La Voz, and Rico reeds, Rico has consistently supplied very well-seasoned cane, which has not always been the case with some other makers of the 2.5 mm.-based reeds.



CLARINETTES

NEWS ITEMS FROM AROUND THE WORLD

MEMPHIS STATE UNIVERSITY ADDS TO CLARINET COLLECTION

The clarinet collection of Richard J. Reynolds has been donated to the College of Communication and Fine Arts at Memphis State University in Memphis, Tennessee. The collection of solo and chamber music consists of 706 items (many signed or stamped by Reynolds' father-in-law Burnet Tuthill) and complements Tuthill's collection which was given to the International Clarinet Society. Only 26 of the titles duplicate holdings listed in the *Burnet C. Tuthill Research Library Catalog* published by the Society in 1976. The collection will be housed in the M. S. U. Music Library.

UNIVERSITY OF WESTERN ONTARIO PRESENTS EVENING OF HUNGARIAN MUSIC

On December 5, 1989 "An Evening of Hungarian Clarinet Music" was performed at the University of Western Ontario in London, Ontario. The works performed included *Rhapsody* by Gyorgy Aranyi, *Hungarian Folk Songs* by Laszlo Kiraly, *Chorale* by Laszlo Kalmar, *Hungarian Dances of the XVII Century* by Ferenc Farkas, *Scenes from Hungary* by Ferenc Farkas, *Clarinet Sextet for Five Clarinets and Piano* by Zsolt Durko. (the 1988 I.C.S. commission) and *Three Sketches for Clarinet Choir* by Frigyes Hidas. The clarinetists performing included faculty member Robert Riseling, current or former students at U. W. O. Mark Enns, Jerome Summers, Ross Edwards, George van Ostrand, Rachel Marsh, Christine Holmes, Lisa Szeker, Lori-Ann Jensen, Shawna Mochnacz, Helen Whyte, Brenda Hartley, Dan Wiens, Akiyo Hattori, Robert Sheffield and Cathy Stevenson. The pianists were Jane Hayes and Annele Robertson.

HOWARD BUSS COMMISSIONED TO WRITE WORK FOR THE AMERICAN MUSIC CENTER'S 50TH ANNIVERSARY CELEBRATION

Composer Howard Buss has been commissioned by the Luski Family Endowment of Charlotte, North Carolina to write a work for the VIVA KLEZMER! ensemble for the 50th Anniversary of the American Music Center (the official U. S. information center for music). The new piece, *Traditions*, is scored for clarinet, violin, guitar and string bass and will be premiered by clarinetist Eugene Kavadlo and VIVA KLEZMER! in Charlotte and New York in the fall of 1990. The new work combines elements of contemporary music with traditional Jewish folk music as in Buss' *Awakening* for clarinet, guitar and string bass (Brixton Publications)

which was written for clarinetist Giora Feidman. Howard Buss has written extensively for the clarinet and during 1989 received awards from ASCAP and the State of Florida for his contribution to American music. For more information contact Judy Buss (813/686-5237) at 404 W. Maxwell Street, Lakeland, Florida 33803-2143.

HITE STUDY GUIDE AVAILABLE FROM SOUTHERN MUSIC COMPANY

Clarinetist's Study Guide by David Hite is available free of charge from Southern Music Company, P. O. Box 329, San Antonio, Texas 78292. The 16-page pamphlet is organized into seven levels of study in which study material and repertoire are recommended as well as general suggestions on pedagogy and performance problems at each level of development.



First Row: (left-right) Mark Enns, Robert Riseling, Jerome Summers, Ross Edwards, George van Ostrand. Second Row: (left-right) Rachel Marsh, Christine Holmes, Lisa Szeker, Lori-Ann Jensen, Shawna Mochnacz, Helen Whyte, Brenda Hartley, Dan Wiens, Akiyo Hattori, Robert Sheffield, Cathy Stevenson, Jane Hayes, Annele Robertson.

OXFORD UNIVERSITY PRESS ANNOUNCES NEW CLARINET WORKS

Two contemporary composers have adapted two classic operas in unusual chamber ensemble works. Gerald Barry's *Handel's Favourite Song* sets the aria "Cara sposa, amante cara" from *Rinaldo* for solo clarinet, which is given the solo line, flute, trumpet, trombone, piano, guitar and bass viol (5-6 minutes).

In Richard Blackford's *Portrait of Hans Sachs* (scored for wind quintet with the clarinet doubling bass clarinet), the composer assembles various music associated with different aspects of Hans Sachs, the cobbler in *Die Meistersinger von Nürnberg*. The one-movement work (8-9 minutes) is in three sections and makes use of Wagner's many brilliant transitional passages.

Gordon Crosse's *Wildboy*, a concertante for clarinet with cimbalom and seven players (flute, bassoon, horn, violin, viola, cello and contrabass) was inspired by Truffaut's film based on Itard's attempt to "civilize" a boy found in a wild state in a French forest in the 18th century. Crosse contrasts the brilliant improvisatory clarinet writing with the formal procedures of the ensemble in the classic dialogue between reason and instinct. *Wildboy* became known to a wide audience when Baryshnikov and Makarova danced Crosse's score with Sir Kenneth MacMillan's choreography with the American Ballet Theater in 1982. The work is 27 minutes long.

Inspection copies of these works are available from the Performance Department at Oxford University Press, 200 Madison Avenue, New York, NY 10016 (phone 212/679-7300, extension 7166).

SECOND ANNUAL ASPEN CLARINET FESTIVAL ANNOUNCED

A five-day gathering of clarinetists of all ages will take place in Aspen, Colorado July 16-20, 1990. In affiliation with the prestigious Aspen Music Festival, the University of Denver offers this unique opportunity to take part in lectures, exhibits, master classes and recitals by world-class performers. Participants may attend the evening concerts at the Aspen Music Festival. This event is open to all, and individuals are urged to bring their instruments as performance opportunities



Jack Brymer

at all levels will be available. For additional information write David J. Genova, summer director, University of Denver, Lamont School of Music, 7111 Montview Boulevard, Denver, CO 80220, or call 303/871-6400.

NOVELLO PUBLISHES INSTRUCTIONAL VIDEOS FOR CLARINET AND SAXOPHONE

Novello & Co., Ltd. (8-10 Lower James Street, London, England W1R 3PL) has recently released *Play the Clarinet* (VHS, 50 minutes) featuring Jack Brymer, and *Play the Saxophone* (VHS, 66 minutes) with John Harle. These two color videos are designed to take beginners step by step through the basic techniques that are required for good playing. Vivid graphics

underline the important teaching points, while the instructional sections are interspersed with fascinating demonstrations using a variety of styles from blues and jazz to classical music. Each video is priced at £12.99.

OMISSION

The following dissertation was omitted from Karen Perone's "A Listing of American Doctoral Dissertations for the Clarinet, Part II" that appeared in the February-March, 1990 issue:

STIER, John Charles. A recorded anthology of twentieth-century music for unaccompanied clarinet: 1919 to 1959. (DMA, 1982, University of Maryland.) 83-23617

Any other additions or corrections to these listings should be sent to the Editor.

ICS/CI Research Center News

A Report by Norman Heim, Coordinator

The works listed below have been recently donated by Southern Music Company, San Antonio, Texas, to the ICS/CI Research Center. The continued generosity of music publishers and individuals is gratefully acknowledged. We also continue to search for and encourage donations of libraries from individual estates to the Research Center.

Baermann, H., *Air Varié No. 2* for clarinet and piano (edited by Voxman and Block), 1989
 Crusell, B., *Concerto in Bb (No. 3)* for clarinet and piano (edited by Hite), 1989

Cavallini, E., *Adagio Sentimentale* for clarinet and piano (edited by Gillespie), 1989
 Handel, G. F., *Five Trios* for two clarinets and bass clarinets (arranged by Voxman and Block), 1989
 Hertlein, L. M., *Homage* for clarinet and piano, 1989
 Hite, D. (Editor), *Artistic Studies from the Italian School*, Book 3, 1989
 Loeillet, J. B., *Adagio and Allegro* for clarinet and piano (arranged by Voxman and Block), 1989
 Telemann, G. F., *Fantasies I-Xii* for clarinet solo (arranged by Forrest), 1989

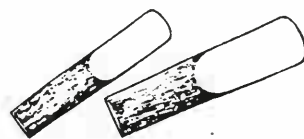
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MITCHELL LURIE, CLARINET —
 S301: BRAHMS Sonatas Clarinet & Piano
 S851: Halsey Stevens Clarinet Concerto. Lukas Foss Oboe Concerto (w/Bert Gassman, oboe). Crystal Chamber Orchestra.

JAMES CAMPBELL, CLARINET —
 S331: Poulenc Sonata. Jeanjean Carnival of Venice. Vaughan Williams Studies in English Folksong. Berg, Schumann.
 S333: Weber Seven Variations, Arnold & Martinu Sonatas, Lefevre Sonata.
 S336: Lutoslawski Five Dance Preludes. Debussy Petite Piece & Premiere Rapsodie. Bozza, Gade, Pierre.
 S338: Lovreglio Fantasia on La Traviata. Hindemith Sonata. Finzi, Weinar.

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

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

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

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

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

CLARINETS: Floyd Williams & Charles West, OBOE: Darrel Randall: S355. Gunther Schuller, Duo Sonata: Stefan Wolpe, Suite im Hexachord: Ingolf Dahl, Five Duets.

WESTWOOD WIND QUINTET —
 S801: Hindemith & Nielsen Quintets
 S750: Samuel Barber, Summer Music: Gyorgi Ligeti, Six Bagatelles: Mark Carlson, Nightwings (for tape & wwquintet). Also available in Compact Disc (\$16.95).
 S250: Klughardt Quintet, Berio Opus Number Zoo, Mathias Quintet.

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

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

CLAREMONT WIND QUINTET —
 S255: Roussel Divertissement, Riegger Bläserquintett, Francaix L'Heure du Berger, Beall Sextet, all w/Steven Smith, piano.

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We are living in one of the most interesting and perhaps important periods of clarinet design since the innovative years of Müller, Sax and Buffet. The coalescence of sophisticated manufacturing, greater acoustical knowledge and an abundance of highly trained, discriminating clarinet consumers has contributed to the flurry of new design activity. But, undoubtedly, a compelling force for improvement has been the aggressive campaign by Yamaha Corporation to control a portion of this lucrative market. The success of Yamaha has been due to a brilliant marketing savvy and a dedication to steadily improving quality and craftsmanship. The Japanese *modus operandi* for designing musical instruments has been to identify the most popular make and model of a given instrument, copy and modify. The YCL bass clarinets are no exception and are designed from pre-1985 Selmer 32 and 33 bass clarinets. In fact, Yamaha was so true to form that they transferred some of the old foibles along with some welcome improvements.

Yamaha advertises the YCL bass clarinets as having a .929" nominal bore. (This is a slight change from instruments made about a year ago with a bore of .925".) My measurements indicated that both the 621 and 622 had neck bores of .930" as well as .930" at the opening to the bell. Both instruments measured .921" at the top of the upper joint and .920" at the top of the lower joint. The 621 tapered to .915" at the bottom end of both joints whereas the 622 maintained the same measurements at both ends of each joint. With only one each of these bass clarinets to assess, it is unclear whether these variances were planned or happenstance. But, contrived or not, the compressions in the 621 contributed to a more robust and projected sound. All of the tone holes on both models are straight cut with no fraising at the bore.

The overall appearance of these instruments is beautiful. All metal parts are silver plated, and the Selmer style key work feels good under the hands. The wood is very close grained and the tone holes are extremely well finished. All keys are precision fit and the pad work of white



kid leather is of the highest caliber. In fact, I was very impressed with how well these instruments played right out of the box. The 622 features an extremely compact case — nicely designed and light.

The basic mechanism is positive and I was pleased to note that all of the posts are anchored.

The automatic register mechanism has one more linkage than the Selmer type, but the vent switching system activated by the G/D² spatula was positive and well balanced. It did seem that a slight rebalancing of springs within the vent switching system would clear up a sluggish Bb vent response. A great improvement over the

The Yamaha YCL 621 and 622 (Low C) Bass Clarinets—A Review

by Clark W. Fobes

old Selmer design is the C \sharp /G \sharp^2 mechanism. The throw is right and the longer axle allows the use of a correctly sized spring obviating any "mushiness." I was surprised that an articulated G \sharp^2 arm is not incorporated into the design. This would have been quite simple to add and has no negative effect on any other mechanism.

An innovation in design is the extra vent for the B/F \sharp^2 tone hole in the lower joint. The sonority of the F \sharp^2 was excellent and matched F 2 and E 2 . I also felt this problem tone was very stable and easy to articulate. The mechanical linkages in this area were well designed and felt positive. Moving farther down the tube I found a glaring error in the design of the 622. The Ab/Eb 2 key did not vent properly and I felt it was too low. However, a rod for one of the extension keys runs directly over the pad cup of the Ab/Eb 2 key allowing only a minimal opening. A simple redesign of the extension rod would correct this.

The arrangement of the extension keys on the 622 is logical and both chromatic and diatonic playing are theoretically possible. The throw is wrong, though, and the travel of the thumb operated keys is much too far. The feel is clumsy, and movement from either low C or C \sharp to D is almost impossible due to the extreme height difference of lowered and static keys. This area needs some rethinking before facile movement is feasible.

Yamaha builds these instruments to a pitch standard of A=442. Within that context they played extremely well in tune. The twelfths are slightly wide at either end of the horn, but the problematic long B is only about 5 cents sharp. At 441 the throat tones were quite sharp after one half-hour of playing, but can be tuned at their respective tone holes with little trouble. At 440 one might have some trouble, especially in the pianissimo passages. Even at 442 I found the throat Bb to be too sharp, but the sonority was excellent. The Ab/Eb 2 is flat in both registers as is every Selmer I have ever played. The previously mentioned insufficient venting only exacerbates the problem. The lowest C \sharp on the 622 is also very flat, another symptom of Selmer basses.

The 622 played with an admirable evenness of tone, but sounded covered. The 621 had a much more robust and projecting tone, but did not have the homogeneity of the 622. To be certain of my reactions I had several colleagues play these instruments in my studio (Greg Dufford - San Francisco Opera, Don Carroll - San Francisco Symphony, Scot Andersen - Los Angeles Chamber Orchestra). Not only did they have similar reactions, but I heard the differences clearly in the excellent tones of these accomplished players.

In my survey of bass clarinetists only one respondent is using a Yamaha at this time.² This is J. Lawrie Bloom of the Chicago Symphony. He offered no remarks on the instrument, only that he owns one.

I applaud Yamaha on this initial offering of a professional model bass clarinet, and I am most certain they will continue to improve these instruments. I am looking forward to the introduction of a new large bore basset horn that is soon to be available.

Many thanks to Tom Wheeler of Yamaha Corporation for the loan of these two fine instruments.

ENDNOTES

1) My standard technique of adding the low D key for sharp B naturals is not available on this instrument (622 only). Lowering the D key in this case forces the B down a whole step.

2) In October of 1989 I sent surveys to bass clarinetists in 35 of the major orchestras. About 15 responded. Anyone who has played any of the post-1985 professional bass clarinets and would like to make comments, please write to:

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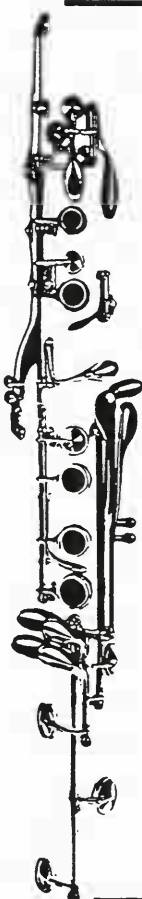
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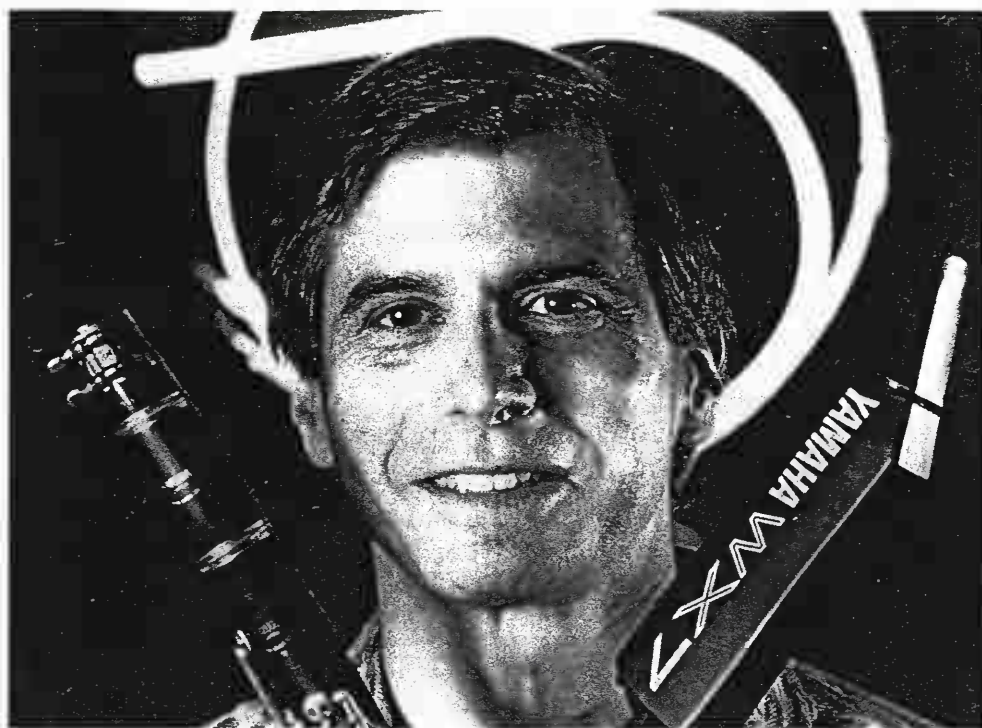
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In this rapidly changing modern world, the performing musician is faced with a variety of directions. Some will choose to perform standard repertoire thereby keeping alive a tradition that has passed down over the years. Others will explore early music performance techniques, performing works by composers of the past in as historically accurate a manner as possible on original instruments or on reproductions of these instruments. Still others will concentrate on contemporary music, helping to bring to life the music of our present day composers. In doing so they are helping to create a heritage for our time, since in the words of William Schuman, "Music can have no expanding past, unless it has a constantly renewing present. The future can only be assured by the nourishment supplied by contemporary artists."

Naturally, each approach is valid and of significance. Performers have differing strengths and interests and consequently varying approaches to their art. This article will concentrate on one aspect of the latter approach, that is, the performance of recent music for the clarinet. The scope will be narrowed further to look at some aspects of electronic music for the instrument. Appended to this brief discussion is a listing of selected compositions for clarinet with prerecorded tape, clarinet with self-prepared tape, and perhaps most interesting, clarinet with live or "real-time" electronic processing. In addition there is a short list for clarinet, video and electronics. For a more complete listing, write to Mill Creek Publications, P.O. Box 556, Mentone, CA 92359 for the booklet by this author, *Contemporary Clarinet Repertoire: Clarinet & Electronics*.

For the adventuresome clarinetist seeking to expand his or her repertoire in this area, the logical first step is to choose a work with prerecorded electronic tape. All that is required is a tape recorder and a sound system. The method of coordinating with the tape varies from piece to piece, but usually a score is provided with both clarinet and tape part notated. Depending on the nature of the composition, the tape part may employ conventional pitch notation or graphic notation. Also a time line may be employed, in which case a stopwatch will be required. Often the use of a stopwatch is most helpful, especially in the early stages of learning a work. Ultimately, however, the tape portion will become more familiar and it is important to rely upon the ear for cues. It is common for tape decks to move at slightly varied speeds, and so the timing, especially of a lengthy work, may be off significantly.

Several accessible works which will serve as



THE ELECTRONIC CLARINET

by F. Gerard Errante

an introduction to this medium include *Antiphon II* by Michael Horvit, *Going Home* by Edward Miller and *Soundets* by Scott Wyatt. These compositions are clearly notated and require no extended techniques. For those seeking to explore some early works in this medium which began in the 1960s, *Study* by Charles Whittenberg and *Piece for Clarinet and Tape* by Edward Miller are of interest. Another important work from the Sixties is *Animus III* by Jacob Druckman.

Ideally one of the purposes of the electronic medium is to create sounds which are unique rather than merely imitating conventional instruments. One of the advantages, then, of performing with prerecorded tape is the expanded possibilities of sonic and rhythmic resources. This undoubtedly will add interest to an otherwise conventional program. Other obvious advantages are: the tape is available at any time, it doesn't charge a fee for rehearsals or performance, and it doesn't talk back or disagree with your interpretation. On the other hand it is of course fixed, and so there will be no variety or spontaneity from performance to performance. Reliability, however, is an

important attribute and at least some variety can be added in the live clarinet part.

When performing with prerecorded tape, it will be necessary to have an adequate tape deck and sound system. In recent years, the portable cassette player has improved immeasurably in quality and should be adequate in most circumstances. Some purists will insist on a 1/2 track stereo reel-to-reel deck at 15 ips (inches per second) using noise reduction such as DBX. This not being a perfect world, a satisfactory alternative is a professional Walkman such as the Sony WM-D6C ("Pro-Walkman") using metal tape and Dolby C. Another advantage of this cassette player is the fact that it has a variable speed adjustment which will enable the performer to tune with the tape. Also it is small and light and can even fit in some large clarinet cases.

When adjusting for balance with speakers, it is advisable to have a colleague listen from the audience. Occasionally it will be necessary to adjust placement of the speakers so they can be heard clearly by the performer. Another, perhaps more satisfactory solution, is to have a small speaker serving as a monitor facing the

performer. Finally, it may be advantageous to amplify the clarinet sound to achieve a better balance with the tape. I have also found it helpful to enhance the clarinet sound with a small amount of delay or reverberation. This tends to avoid the separation of an "acoustic" clarinet with an "electronic" tape, thereby creating a more cohesive whole.

A second, related category are works with self-prepared tape. These pieces will require a recording studio where a tape can be prepared. Most often what is involved is a relatively simple procedure of recording a second clarinet part so in effect you will be performing a "duet" with the tape. Successful works in this category include *Phoenix Wind* by Joseph Kasinskas and *Soundspells 6* by Meyer Kupferman. Some other self-prepared tapes, such as the tape version of Steve Reich's *New York Counterpoint*, involve complicated overdubbing and will no doubt require a professional studio to produce a satisfactory result.

In recent years with the increasing sophistication of electronic technology, more and more works are becoming available using live or real-time electronic processing. This simply means that the electronic sounds are produced by the performer as he or she is playing in "real time," not by a composer putting sounds on tape in a studio. The advantages are added flexibility and dynamism in the performance. It is always more exciting for an audience to witness a performer in action creating electronic effects on the spot. On the other hand, greater complexity can be produced in a studio on prerecorded tape. Naturally there are a number of compositions that utilize prerecorded tape along with real-time processing.

Many clarinetists, having mastered a variety of complex operations necessary for top-level performance, are reluctant to delve into the mysterious world of electronics. While it is true that all those buttons, knobs and cables can be confusing, it can also be quite straightforward as many of the new devices are very simple to use. Just as it is not necessary to know the intricacies under the hood of your automobile in which you drive, it is likewise not necessary to understand the inner workings of a digital delay or synthesizer in order to produce some striking music.

In order to enter the electronic realm, the first device that is necessary is a contact microphone. This is a transducer (a device to convert one form of energy into another) which is tapped into the mouthpiece or barrel. It can also be adhered to the base of the reed by an adhesive, but I have found this to be a less satisfactory approach. Generally speaking, it is preferable to position the contact microphone as close to

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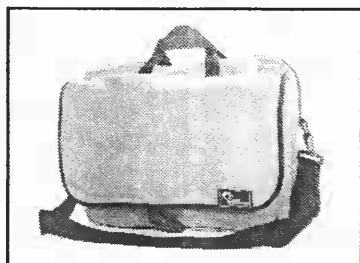
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the beginning of the air column as possible. Since this will necessitate boring a hole in the mouthpiece, certainly most performers will opt to choose a spare mouthpiece rather than use their irreplaceable old favorite. Although there are several manufacturers of contact microphones, Barcus-Berry is by far the most utilized.

From the contact microphone, it is usually necessary to go a preamplifier to boost the signal. In order of increasing sophistication (and price) I would recommend the Barcus-Berry, t.c. electronic, and Passac.

Once the signal from the clarinet is boosted, it is possible to play into a wide range of electronic devices. Most common is the digital delay. These are available in a wide range of sophistication and price. The old Roland SDE Series were excellent digital delays, but have been discontinued. More recent units which contain a delay capability along with other effects are the DigiTech DSP-128 Plus, Alesis QuadraVerb, ART MultiVerb, and Yamaha SPX90 II.

Naturally manufacturers will attempt to sell their latest model. It is more important, however, to obtain a device and become comfortable with it rather than to always be on the lookout for the latest gadget. One of the obvious features to look for in a digital delay is the length of the delay which is calibrated in thousandths of a second (milliseconds). If possible, it would be good to have a delay system which goes to a maximum of three thousand milliseconds (three seconds), although for most uses, fifteen hundred milliseconds (1.5 seconds) will be sufficient. Another feature that will be required for some pieces is a hold function. This will permit the performer to enter a passage into the unit, depress a hold switch, causing that passage to repeat until released. It is then possible to play over that passage, creating a layering effect. This technique is used creatively in Thea Musgrave's *Narcissus*, written originally for flute and digital delay and arranged for clarinet. Modulation with varying depth and width is yet another feature of the delay system. This will cause the repeated passage to undulate up and down on subsequent repeats, creating quite an eerie effect.

Perhaps the most important development in recent years for instrumentalists is the availability of the pitch to MIDI (musical instrument digital interface) interface. This allows any instrument to activate a synthesizer or any other electronic device — a world hitherto reserved for keyboard players. So now, with the flick of a button or foot switch, it is possible to make your clarinet sound like a string section, a tuba, a female chorus, the seashore, a coyote, or virtually anything!

The pitch to MIDI interface has no sound in and of itself. Its purpose is to transform instrumental sound into digital information which in turn can activate the synthesizer or any number of other units. Undoubtedly the most popular of these interfaces for single line instrument is the IVL Pitchrider 4000 Mark II. It is reasonably priced (list \$699) and tracks or follows the clarinet sound quite well. Other pitches to MIDI units were made by Roland and Fairlight, but they are no longer being manufactured. At this writing, therefore, it appears that IVL has the market to itself.

The purpose of MIDI, first introduced in 1983, was to create a standardization so that equipment made by different manufacturers could "talk to each other." This standard has been quite successful and virtually all electronic devices being made today employ MIDI technology. Since the clarinet will make the keyboard unnecessary, it makes sense to purchase a rack-mounted version of the synthesizer. As with all equipment, this is a rapidly changing market and new synthesizers appear almost as quickly as new ligatures. At this writing some of most popular models are the Roland D-110, Korg MIR, and E-mu Systems Proteus. All come with a myriad of intriguing sounds, some more successful than others. While it may be useful and interesting to make your clarinet sound like a violin or tuba, chances are it will only be a close approximation. When playing a patch which imitates another instrument, it is advisable to "think" like that instrument. For example, an instrument with a rapid attack like a marimba can be played more quickly than a patch with a slow attack like a string section.

More interesting, however, is the capability of the synthesizer to create totally new sounds. The synthesizer is best used as an instrument to create anew rather than to recreate what can best be done on conventional instruments. In addition to the preset sounds, a whole new world awaits in the programming of new sonorities. All the sounds in these synthesizers are capable of being altered, and it can be an exciting experience to create your own original sonority. Of course this can be tricky, so most synthesizers have a programmer which can be purchased separately such as the Roland PG-10 which is made for their D-110. This makes the process of programming new sounds easier albeit more costly.

In order to change the patches of the synthesizer during a performance when both hands are occupied, it is necessary to have a foot pedal. The Yamaha MFC2 (MIDI foot controller) is made for this purpose and works quite well. Other foot pedals will be helpful for

controlling the volume of the synthesizer and delay system. Ernie Ball, DOD, and Korg are popular manufacturers of pedals for this purpose. Those pedals included with the foot pedals for the delay system (on/off, hold function, changing presets) can add up to quite an array. Currently I am using eight foot pedals of varying types in my setup. Admittedly this can keep you on your toes (couldn't resist), but the added flexibility is well worth the trouble.

Another device used for creating new sounds from a MIDI signal is the sampler. This device "records" by storing information in binary code. This information can be virtually any sound which is then called up by a MIDI signal from the pitch to MIDI interface. It is in large measure sophisticated digital samplers which have replaced many live musicians in studios producing music for film and television. In live performance, however, the sampler can be used to expand the sonic resources of the clarinetist much in the same manner as the synthesizer. Samplers come with prepackaged sounds and the capability of putting any sound you choose into its memory. At this writing, some of the most popular samplers are the Roland S-550 and S770, the E-mu Emax and the Ensoniq EPS.

Yet another piece of equipment which will be useful in real-time electronic performance is the sequencer. The purpose of the sequencer is to

record and play back MIDI data. Therefore, it creates no sound itself, but rather it will send data via a MIDI channel to an instrument like a synthesizer telling it what to play. The sequencer operates somewhat like a tape recorder, but there is no distortion or noise since data, not actual sounds, are being manipulated. Using a sequencer will allow you to prepare a number of tracks in advance of a performance or enter them live and play them back while you are playing another passage. For a good introduction to sequencers see the issue of *Keyboard* magazine referred to at the end of this article. Some recommended sequencers are the Alesis MMT-8, Yamaha QX3 and Roland MC-500II.

Other corollary equipment includes a stereo graphic equalizer and mixer. Here again many makes are available. Boss, Fostex and Tascam make good mixers, and Ibanez, DigiTech and Yamaha are all good choices for an equalizer. The equalizer, often referred to as EQ (like a sophisticated treble and bass control) will be helpful in adjusting the quality of sound, especially for performances in varied spaces. The mixer will separate channels to create a stereo effect. It will also provide inputs from a tape deck as well as from a video cassette deck for performance with video.

Naturally all this equipment will require a variety of cables. Whirlwind and Audio-Tech-

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nica are the most popular and reliable. At least one 6-outlet power strip and an extension cord are also a necessity. In addition, it is likely that you will become friendly with the local Radio Shack as you start accumulating adaptors of various sizes. If connections such as RCA, phone and phono, XLR are a mystery, a quick look at a basic book on the subject (several are listed at the end of this article) will clear that up. Also clerks at electronic stores are usually quite helpful.

Another fascinating offshoot of the electronic medium is the development of compositions for clarinet and video. (See "The New Medium of Video Performance" by this author in *Clarinetwork*, Vol. 5, No. 2.) These intermedia works employing electronics as described above in addition to video will add great interest to a recital. The equipment requirements are usually not a problem as most venues, especially in the academic world, have video cassette decks and a video projection system or video monitors available. In most works written thus far, the video is fixed on prerecorded tape. Recent technology is now making possible interactive video pieces, i.e., video which can be controlled in real-time by the performer. Stay tuned for further developments.

After working with electronics for awhile, you might want to consider obtaining a wireless

system which will free you from being connected by cable from the contact microphone to the preamplifier. You are then free to move around during the performance and can even activate the electronics from offstage or walking from the back of the auditorium. Another benefit is not dealing with a cable which occasionally gets in the way of your fingers and may emit a crackling sound when moved. It is highly recommended that the wireless be of the "true diversity" type with DBX noise reduction. Happily, as with much other equipment, improvements in the technology have been made recently and the cost has come down. Recommended makes are Nady, Samson and Yamaha.

While this article has been dealing with the electronic medium using the clarinet, it is important to mention a related area, that is, the development in recent years of the MIDI Wind Controller. These instruments do not produce sounds themselves — they are designed to provide access for the wind player to the world of MIDI synthesis. While it is true that this can be done with a clarinet through a pitch to MIDI interface, there are certain advantages to the instruments designed specifically for this purpose. In the hands of a skilled player, the agility can be quite astounding. Naturally, it will take time to learn a new instrument, but many have done so, especially saxophonists, often with

striking results. On the other hand, an advantage to using the clarinet to activate synthesized sounds is the more "human" nature of the clarinet mixed with the electronics. If the clarinet sound is not desired, it is possible to mask it by increasing the sensitivity of the electronic equipment.

The two most popular MIDI Wind Controllers are the Yamaha WX7 and the newer WX11 as well as the Akai EWI (Electronic Wind Instrument). Since the introduction of the WX11 (see "Yamaha WX11 Wind Controller" by Michael Andreas in the July 1989 issue of *Music Technology*), the WX7 is now available at bargain prices. Helpful articles discussing the MIDI Wind Controller are "Wind Synthesis" by Jeff Rona in the July 1987 issue of *Keyboard* and "Learning to Apply Wind Synthesis" by Michael Andreas in the July 1988 issue of *Music Technology*.

While I have attempted to dispel reluctance on the part of some clarinetists to delve into the wonderful and mysterious world of electronics, there is no doubt at times it can be a frustrating experience. Clarinetists are no stranger to frustration, however. When was the last time you opened a box of reeds and instantly came upon that perfect concert specimen? The usual advice works here as well, i.e., proceed slowly and logically, take a break if you are about to hang

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yourself with the nearest extension cord, and don't be afraid to ask for help. It may be a bit demeaning, but that barely pubescent kid in the local rock band can be a very valuable source of information. Also, I have found the personnel in music stores selling electronic equipment, most of whom are performing musicians themselves, to be quite helpful. And I have found the technical support on much of this equipment to be quite good. With a little inquiry, it will certainly not be difficult to locate an enthusiastic, informed assistant. Best of luck on your explorations.

What follows is an abbreviated list of compositions for clarinet and tape, clarinet and self-prepared tape, clarinet and live electronics, and clarinet and video that are recommended works in this medium. For a more complete listing write to Mill Creek Publications, P.O. Box 556, Mentone, CA 92359 for the booklet by this author, *Contemporary Clarinet Repertoire: Clarinet & Electronics*. Also appended are listings of some useful books, periodicals and addresses of equipment manufacturers.

CLARINET & TAPE

Jacob Druckman, *Animus III* (1969), Boosey & Hawkes
 Roger Hannay, *Pied Piper* (1975), Seesaw Music Corp.

Michael Horvit, *Antiphon II* (1974), Shawnee Press
 Edward Miller, *Going Home* (1985), *Piece for Clarinet & Tape* (1967), American Composers Alliance
 Charles Whittenberg, *Study* (1961; rev. 1962), American Composers Alliance
 Scott Wyatt, *Soundets* (1987), University of Illinois, Urbana, IL 61801

CLARINET & SELF-PREPARED TAPE

Joseph Kasinskas, *Phoenix Wind* (1977), 127 Oakdale Road, Cherry Hill, NJ 08034
 Meyer Kupferman, *Soundspells #6* (1982), General Music Publishing Co.
 Steve Reich, *New York Counterpoint* (1985), Boosey & Hawkes (prerecorded tape also on rental)

CLARINET & LIVE ELECTRONICS

Jonathan Kramer, *Renascence* (1974), G. Schirmer (prerecorded tape also available)
 Thea Musgrave, *Narcissus* (1987), Novello
 William O. Smith, *Solo* (1980), Ravenna Editions
 Morton Subotnick, *Passages of the Beast* (1978), Theodore Presser Company

CLARINET & VIDEO

Roger Greive & T.J. Hinsdale, *Clarinet*

Chromatron (1987), 2709 Winsted Drive, Toledo, OH 43606

Reynold Weidnaar, *Love of Line, of Light and Shadow: The Brooklyn Bridge* (1982), Magnetic Music Publishing, 5 Jones Street, New York, NY 10014

William O. Smith, *Slow Motion* (1987), Ravenna Editions

BOOKS

Anderton, Craig, *The Electronic Musician's Dictionary*. New York: Music Sales Corporation, 1988.

—*MIDI for Musicians*. New York: Music Sales Corporation, 1986.

Boom, Michael, *Music Through MIDI*. Richmond, WA: Microsoft Press, 1987.

Casabona, Helen & David Frederick, *Using MIDI*. Van Nuys, CA: Alfred Publishing Co., 1987

Crombie, David, *The New Complete Synthesizer*. London: Omnibus Press, 1986.

De Furia, Steve, *The MIDI Book*. Milwaukee, WI: Hal Leonard Publishing, 1988.

Fraser, Douglas, *Digital Delays and How to Use Them*. Van Nuys, CA: Alfred Publishing Co., 1989.

Friedman, Dean, *Synthesizer Basics*. New York: Amsco Publications, 1986.

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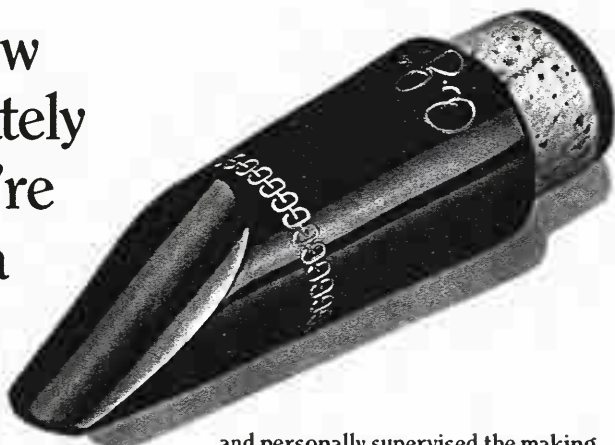
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AfterTouch: P.O. Box 7938, Northridge, CA 91327 — the official publication of the Yamaha Corporation.

Electronic Musician: 6400 Hollis Street, Suite 12, Emeryville, CA 94608.

Computer Music Journal: MIT Press Journals, 55 Hayward Street, Cambridge, MA 02142

Keyboard: 20085 Stevens Creek, Cupertino, CA 95014 — despite the title, contains many articles of interest to the wind player. Issue No. 146, Vol. 14, No. 6 (June 1987) is devoted to introductory articles.

Music Technology: 22024 Lassen Blvd., Suite 118, Chatsworth, CA 91311

Roland Users Group: 7200 Dominion Circle, Los Angeles, CA 90040

also see "The New Technology," *The Instrumentalist*, Vol. 41, No. 11 (June, 1987)

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Boss (see RolandCorp. US)

DigiTech / DOD Electronics Corporation — 5639 South Riley Lane, Salt Lake City, UT 84107

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ABOUT THE WRITER

F. Gerard Errante is a clarinetist of international stature whose performances in the United States, Canada, Europe, Australia, New Zealand and Japan have received critical acclaim. A native of New York City, Errante earned the doctor of musical arts degree from The University of Michigan. He has published *A Selective Clarinet Bibliography*, *Contemporary Clarinet Repertoire* and several compositions for clarinet, and has contributed numerous articles to a variety of journals. Errante has recorded for the CRI label, Mark Recordings, Capstone Records, and for national radio stations throughout the world.

Errante has performed at many of the major festivals in America and was a prizewinner in the International Gaudeamus Competition for Interpreters of Contemporary Music. A former president of ClariNetwork InterNational, Inc., Errante is currently serving as Southeast regional chairman of the International Clarinet Society/ClariNetwork InterNational. On two occasions he served as artist-in-residence at the New South Wales State Conservatorium of Music in Sydney, Australia. He performed in Tokyo in May 1989 and will return for concerts in Japan and Hong Kong during the summer of 1990. Currently he is professor of music at Norfolk State University in Norfolk, Virginia and codirector of the Norfolk Chamber Consort.



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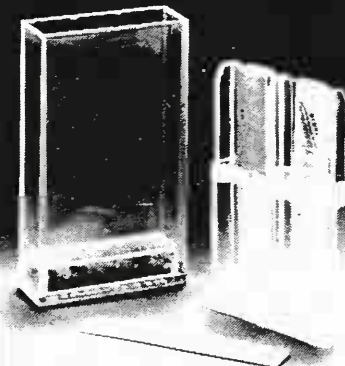
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Alfred Uhl's Early Clarinet Period

by Daniel Joseph Laubacher

In close association with his friend and former solo clarinetist of the Vienna Philharmonic Orchestra, Leopold Wlach (1902-56), composer Alfred Uhl (b. 1909) wrote several important works featuring the clarinet including *Kleines Konzert* for clarinet, viola and piano (Verlag Doblinger, 1937), *48 Etüden für Klarinette* (Verlag Schott, Mainz, 1938), *Divertimento* for three clarinets and bass clarinet (Verlag Schott, Mainz, 1942), and *Konzertante Symphonie* for clarinet and orchestra (Universal Edition, 1943). Wlach had an enormous influence on wind playing in Vienna between the 1930s and 1950.¹ Uhl's "Early Clarinet Period" began prior to the outbreak of World War II, was interrupted by mandatory military service, and continued for several years (ca. 1942-45) following his traumatic war injury.

Alfred Uhl was born in Vienna, Austria. As he was from a musical family he was exposed to music at an early age. His Uncle Fritz taught him cello (he played cello in the family quartet) and he was given piano lessons by his mother. His earliest compositions date from about 1922. From 1927 to 1932 he attended the State Academy of Music and the Performing Arts in Vienna where he studied composition with Franz Schmidt (1874-1939). In the years following his studies at the Music Academy (ca. 1931-40), he worked as a free-lance composer of film music in Vienna and Zurich, Switzerland.

In 1940 he was assigned—as an obligatory service in World War II—the position of organist at a church for French soldiers held as prisoners of war in Neumarkt an der Ybbs (approx. 50 miles west of Vienna). His musical background and knowledge of French conveniently allowed him to stay in Austria rather than being placed as a soldier in active battle. However, on September 13, 1941, he was ordered to serve on the Russian front. Less than two months later, on 5 December 1941, approximately 120 kilometers from Moscow, he stepped on a land mine hidden

under the snow. As a result of the explosion, he lost the front part of his right foot.²

From 1943 to June 1987 Uhl taught composition, theory, instrumentation, and counterpoint at the Hochschule für Musik und darstellende Kunst (Music Academy) in Vienna. He has received numerous awards for his compositions including the Austrian State Prize (1960), the Viennese Gold Medal of Honour (1969), and the Austrian Honorary Medal of Science and Art (1980). He is recognized as one of Austria's foremost contemporary composers. During the years 1983 to 1985 I had the distinct pleasure of studying composition with Dr. Uhl at the Music Academy in Vienna. He is extremely optimistic, friendly and encouraging—both as an instructor and as a person.

The music of Alfred Uhl is deeply rooted in Viennese tradition. He has been most influenced by the music of Franz Schubert, typified by his

melodic lyricism and use of modified "Classical" structures such as sonata form, ternary song form and rondo form. Uhl's music is well crafted, tonal and quite accessible to the listener. Interestingly, Uhl is strongly opposed to dry, detailed theoretical analysis of his music and is rather modest in discussions about it. The most crucial element in the compositional process, according to Uhl, is the inspired musical idea which he believes cannot be analyzed.

Uhl never studied the clarinet as a player. The only reed instrument he ever attempted was the saxophone, which he played for only a short time. His music for the clarinet, however, is very idiomatic, practical and playable. The former principal clarinetist of both the Pittsburgh and Chicago Symphony orchestras, Mitchell Lurie, has generously offered his professional insights in the course of this article. He ascertains that "Uhl writes for the clarinet



EXAMPLE 1: Alfred Uhl: *Kleines Konzert*, First Movement ("Allegro con brio"), p. 4 of Studienpartitur; Mit freundlicher Genehmigung des Musikverlages Doblinger.

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in a way that provides a challenge, yet a naturalness, making it possible to retain the material. Once learned, it falls back in place again." With respect to the playability of Uhl's clarinet music, Lurie adds that "Alfred Uhl was on our (the player's) side."

Kleines Konzert for clarinet, viola and piano was the first major composition for which Uhl featured the clarinet as a solo instrument. It was premiered in Vienna on 28 April 1937 by clarinetist Leopold Wlach and violist Gustav Gruber—both to whom the work is dedicated—and pianist Magda Rusy. The work is in three movements and contains characteristics of the baroque concerto grosso. The piano, for example, functions primarily as an "orchestral tutti" (ripieno) while the viola and clarinet are treated as soloists analogous to the "concertino." In addition, the two solo instruments contribute to the "orchestral" force. See EXAMPLE 1.

Uhl's ability to express a variety of textures and moods is a general characteristic of his style. The first movement, the "Allegro, con brio," is lively in rhythm and adventurous. The clarinet and viola play solos, with one "accompanying" the other, and duets as players of the "concertino." The "Grave, molto tranquillo" is a fascinating movement. The piano assumes the role of the "basso continuo" in the opening with an ostinato-like figure in the bass under "filler" chords while the viola and clarinet play an intriguing, syncopated melody in unison in their low ranges. As the movement progresses, new melodies are introduced, each with its own unique accompaniment. Of special interest is the dark, mysterious color achieved at Rehearsal 5 as the viola plays a tremolo ("ponticello poi a poi") on a low pedal C# with the clarinet in its lower range doubled at the octave below by the piano. See EXAMPLE 2.

The finale, the "Vivo," is an exciting and playful rondo with episodes of assorted character. The rondo theme, which is played as a duet by the clarinet and viola, covers a range of more than two octaves and offers variety in articulation and unexpected melodic twists so often found in Uhl's music. See EXAMPLE 3.

It is interesting to note that Alfred Uhl's 48 *Etüden für Klarinette* (discussed in the July/August 1988 issue of *The Clarinet*) from 1938 were written very soon after *Kleines Konzert*. Apparently, his work with Leopold Wlach was beneficial and the need for the etudes was great. Uhl, in fact, based Etude No. 38 on a motive found, not in the clarinet, but in the piano part from the third movement of *Kleines Konzert* (Rehearsal No. 4 in the Studienpartitur).

There are relatively few compositions written for the combination of clarinet, viola and piano. Noteworthy examples include Mozart's

EXAMPLE 2: Alfred Uhl: *Kleines Konzert*, Second Movement ("Grave, molto tranquillo"), pp. 19-20, Rehearsal 5 of Studienpartitur; Mit freundlicher Genehmigung des Musikverlages Doblinger.

EXAMPLE 3: Alfred Uhl: *Kleines Konzert*, Third Movement ("Vivo"), p. 21 (opening) of Studienpartitur; Mit freundlicher Genehmigung des Musikverlages Doblinger.

Kegelstadt Trio in E♭ Major, K. 498 of 1786 and *Eight Pieces*, Op. 83 of 1910 by Max Bruch. Mitchell Lurie performed the *Kleines Konzert* in 1955. After some 34 years away from the music, he discovered how much of it came back to him. "It's not due to a fantastic memory, it's due to the fact that it's all learnable and unforgettable." He also makes the point that "*Kleines Konzert* contains nothing that's not readily solvable." Uhl's composition is acces-

sible to both the players and listeners. It is rhythmically active and demonstrates the composer's ability to write for the clarinet in an articulate and effective way. Recently, Uhl has made an arrangement of the *Kleines Konzert* for clarinet, alto saxophone and piano (with minor changes), which is also available through Verlag Doblinger in Vienna.

In 1942, the year following his war injury, Uhl wrote two pieces which reflect his loyalty and

sentiments for Vienna and its musical tradition. He composed a waltz, called *Wiener Waltz*, for orchestra and a three-movement piece, reminiscent of the Viennese “divertimentos,” called *Divertimento*. Like *Kleines Konzert*, *Divertimento* makes use of a rather unusual combination of instruments. It was written for three clarinets in B \flat and bass clarinet. Another piece similar in instrumentation, but without the bass clarinet, is Harold Owen’s *Chamber Music* for four clarinets in B \flat .

Divertimento was written in the summer of 1942. Uhl was invited by the count Carl Khuen-Lützow to his castle in Grusbach, which is on the border of Austria and Czechoslovakia, so that he could compose in an isolated and peaceful setting. Dr. Herbert Vogg, a friend of the composer and former editor at Verlag

Doblinger in Vienna, wrote in the accompanying program notes to an AMADEO recording of several works by Alfred Uhl, the following about *Divertimento*:

On 1 February, 1943, clarinetists of the Vienna Philharmonic Orchestra played the first performance of the *Divertimento* on the occasion of the newly established Schubert Prize being awarded to Alfred Uhl. Incidentally Uhl’s war injury finds a parallel in the fate of exactly this work: The engraving plates fell victim to a bomb attack before going to print which delayed publication of the music until 1953.³

In discussions of Uhl’s clarinet works with Mitchell Lurie, he maintains that Uhl wrote his pieces with the mellow, dark and “woody” color of the Austrian-German School of clarinet playing, often associated with the Oehler system. This is in distinction to other schools associated with traditionally brighter sonorities such as the British, French and American schools, all of which generally use the Boehm system. This is, of course, not to say that one school of clarinet playing is preferred over another to produce positive results with *Divertimento*. Most important perhaps is that the four performers approximate a “homogeneous” quality or “oneness” of sound. Mr. Lurie continues, “*Divertimento* is so well crafted that just playing it is a sure pleasure.” See EXAMPLE 4 for opening.

Divertimento contains numerous passages of

Divertimento

I

Alfred Uhl

Allegro (♩=152)

1. Klarinette in B
2. Klarinette in B
3. Klarinette in B
Baßklarinette in B

f *p* *f espressivo* *p* *f* *p* *f espress.* *mf* *p*

EXAMPLE 4: Alfred Uhl: *Divertimento*, First Movement (“Allegro”), p. 3 (opening); By kind permission of Verlag Schott, order number ED 4574.

interest to the clarinet player. As in the 48 *Etüden für Klarinette* Uhl paid a great deal of attention to articulation to accommodate a wide variety of textures and ranges. Overlapping legato phrases, staccato passages, and accents (also with staccato) are commonly found in this piece. In the third movement, the “Allegro con brio,” Uhl combines grace-note figures in the first and second clarinet with a staccato and rising arpeggio accompaniment in a homophonic texture as illustrated in EXAMPLE 5.

Especially characteristic of style in *Divertimento* is Uhl’s fondness for octave and unison doublings. In the first movement (the “Allegro”), for instance, there are several doublings starting with a descending scale played by the third and bass clarinets. The second and third clarinets then sound in unison above the first and bass clarinets which play contrasting rhythmic and chromatic ideas. See EXAMPLE 6.

The clarinet music of Alfred Uhl’s early period is not limited to chamber combinations. His *Konzertante Symphonie* of 1943 is scored for clarinet and full orchestra. The premiere performances took place on 5 and 6 November 1944 in the large concert hall of the Musikvereinsaal in Vienna. Clemens Krauss conducted the Vienna Philharmonic Orchestra with Leopold Wlach as soloist.

According to Alexander Witeschnik in his *Alfred Uhl: Eine biographische Studie*, Uhl had discovered a mistake in the cello part at a rehearsal several days before the premiere. He took the cello part home for corrections in order to have the music ready for the performances. In the late morning hours of 5 November, however, Vienna was severely bombed. Telephone lines were down and only several streetcar lines were operating. Uncertain as to whether the performance would even take place that evening, Uhl, with the corrected parts, had to find a way to get to the Musikvereinsaal. Given the critical nature of the situation he was able to receive assistance from the police who drove him to his destination. The concert did indeed take place. Mozart’s *Symphony No. 41* (“Jupiter”) was in progress when the composer arrived. The parts were delivered and the piece was performed, unsuspecting to the audience.⁴ Uhl’s arrival must have indeed been a tremendous relief to clarinetist Leopold Wlach. After the second performance of the work (6 November) the conductor, Clemens Krauss, wrote the following note in the score to the composer: “Zur Erinnerung an die Uraufführung zwischen Bombenhagel. In aufrichtiger Bewunderung, Clemens Krauss.” (To the memory of the premiere performance between hails of bombs. In sincere admiration, Clemens Krauss.)⁵

As are the other two works for clarinet



EXAMPLE 5: Alfred Uhl: *Divertimento*, Third Movement (“Allegro con brio”), p. 16 (from Rehearsal No. 4); by kind permission of Verlag Schott, order number ED 4574.



EXAMPLE 6: Alfred Uhl: *Divertimento*, First Movement (“Allegro”), p. 5 (from 5 measures after Rehearsal No. 3); by kind permission of Verlag Schott, order number ED 4574.

discussed above, *Konzertante Symphonie* is in three movements. Rather than a concerto, Uhl has written a “concertante” for clarinet and orchestra. Throughout the work the clarinet is given the opportunity for display of a good deal of soloistic material. Perhaps the most interesting “concertante” element in the work occurs in the first movement, the “Allegro giocoso.” A trio is formed as the soloist is joined by the first clarinet and the bass clarinet (played by the

second clarinetist). Together they form a “concertante” group and play legato, chromatic lines, ideal for a section marked “misterioso.” See EXAMPLE 7.

Everything for the clarinet, including the cadenza, in the first movement is, according to Mitchell Lurie, “playable with no hang-ups.” Lurie poses the following question: “How much do we have to thank Leopold Wlach for the idiomatic writing of not only the *Konzertante*

30

13

EXAMPLE 7: Alfred Uhl: *Konzertante Symphonie*, First Movement ("Allegro giocoso"), p. 30 (from Rehearsal No. 13); (c) copyright 1971 by Universal Edition A.G., Vienna by kind permission of the original publisher.

EXAMPLE 8: Alfred Uhl: *Konzertante Symphonie*, Second Movement ("Allegro giocoso"), p. 50 (opening); (c) copyright 1971 by Universal Edition A.G., Vienna by kind permission of the original publisher.

Symphonie but also of Uhl's other works for clarinet?"

The role of the solo clarinet is much more subdued in the second movement ("Molto tranquillo") than in the first. In fact, the bass clarinet becomes increasingly more prominent

as the movement progresses, especially in the final measures. The dark and gloomy nature of this movement was no doubt inspired by war-time Vienna. Following a short, solemn chorale in the opening of the second movement, the solo clarinet enters accompanied by tremolos in the

strings. See EXAMPLE 8.

In the final movement, the "Presto," the solo clarinet once again assumes a leading role. There is also a greater interplay between the solo clarinet and other woodwinds than in previous movements. In addition, Uhl makes use of a string quartet as a new "concertante" element (p. 83, three measures after 39).

Alfred Uhl's early clarinet period produced his most important works featuring the clarinet as a solo instrument. The frequently changing textures of his music, combined with his unique harmonic language and rhythmic vitality, contribute to his ability to create freshness and a sense of spontaneity in his compositions. By the dedications to Leopold Wlach in *Kleines Konzert* and *Konzertante Symphonie* it is apparent that the composer is greatly indebted to Wlach for the playability and practicality of the clarinet in the works of this early period. Wlach's suggestions in the *48 Etüden für Klarinette* were also invaluable for pointing out specific problems unique to the clarinet.

Since this early period, Uhl has written a variety of compositions including the dramatic oratorio *Gilgamesch* (1954-56), the humorous cantata *Wer einsam ist, der hat es gut* (1960), string quartets, an opera, and numerous other chamber and orchestra pieces. He has also written several other works with clarinet such as *Drei Tanzstücke* (1985) for wind octet and *Scherzo capriccioso* (1986) for bassoon and piano (original version), which is available in the arrangement for bass clarinet and piano. Both works can be obtained through Verlag Doblinger in Vienna.

ENDNOTES

¹ Pamela Weston, "Leopold Wlach" from *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Washington: Grove's Dictionary of Music, 1980), XX, p. 470.

² Alexander Witeschnik, *Alfred Uhl: Eine biographische Studie* (Vienna: Verlag Elisabeth Lafite, Österreichische Musikzeitschrift, 1966), Volume No. 8 of the series *Österreichische Komponisten des XX. Jahrhunderts*, p. 28.

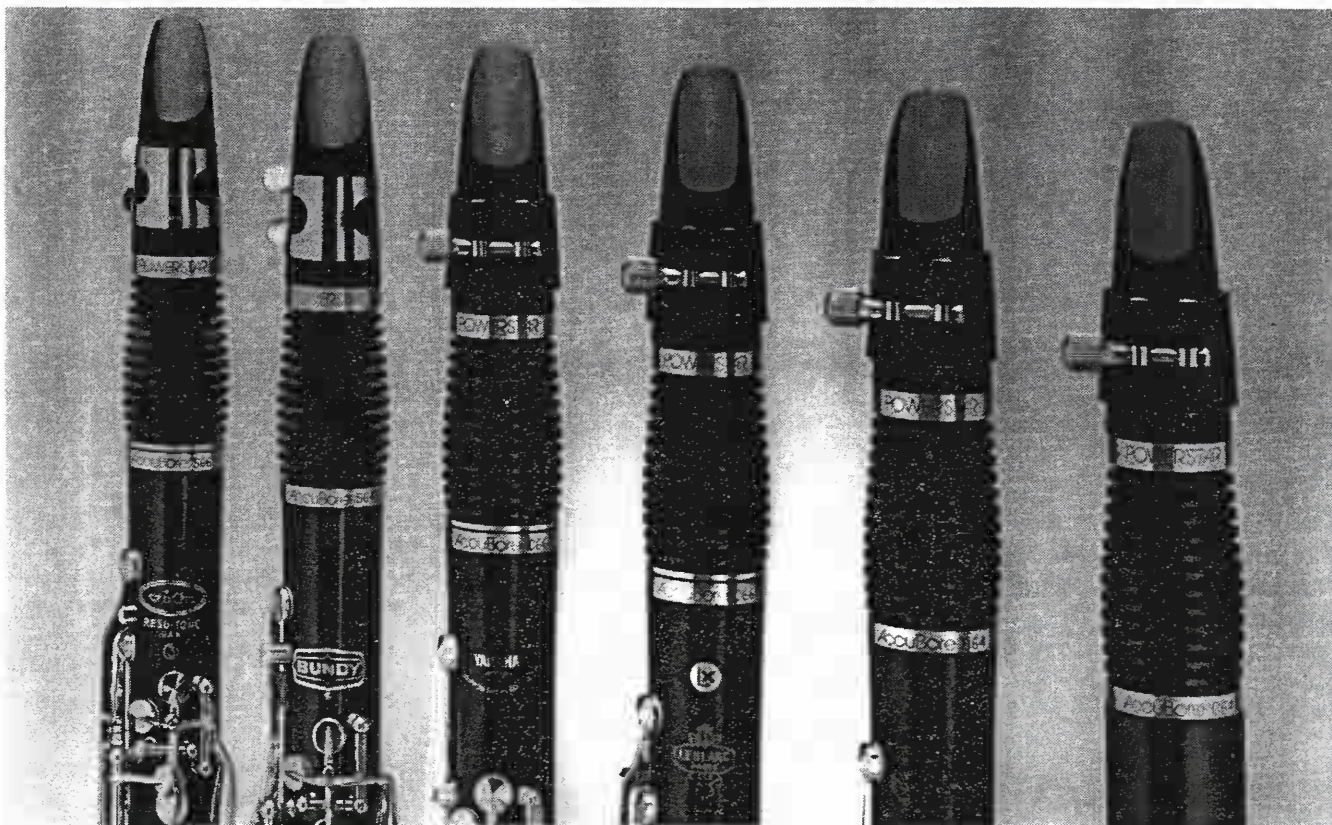
³ Herbert Vogg, "Alfred Uhl" (program notes) from *Österreichische Musik der Gegenwart*, Herausgeber: Österreichischer Musikrat AMADEO im Vertrieb von Polygram, Gesellschaft zur Förderung Österreichischer Musik, Gesellschaft mbH. Printed in Austria, 1986.

⁴ Alexander Witeschnik, *op. cit.*, p. 31.

⁵ *Ibid*, p. 32.



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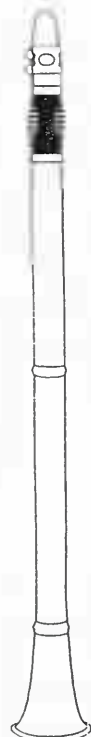
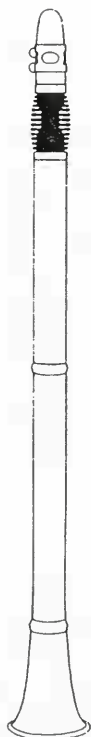
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Last Minute News on Clarinet Fest International 1990

To update the information contained in the last two issues of *THE CLARINET* and on the **Publicity Poster** which was mailed to each ICS/CI member, the latest details of the Festival's four-day programme will be found in the following pages.

A quick glance at the Festival's impressive slate of performers, speakers, and clinicians — many of whom are world famous — will reveal a truly international representation.

Among the more unusual events being planned for you are:

- **The International Concerto Evening**, featuring Kálmán Berkes (Budapest), David Campbell (London), Guy Dangain (Paris), and Charles Neidich (New York).
- A presentation on the clarinet's evolution with Nicholas Shackleton (Cambridge, England), researcher and author of many articles on the clarinet (New Grove's Dictionary of Music) and ardent collector of historic and rare clarinets.
- **The Cruising with Phil Evening**: a jazz concert featuring Canadian clarinetist Phil Nimmons, during a 2½ hour cruise on the St-Lawrence River, aboard the *Louis-Jolliet*.
- Several **new compositions**, two of which were specially commissioned for the Clarinet Fest International 1990. One new work to be premiered will be a 'duet for clarinet and Macintosh computer'.
- **A Japanese Hour**, during which you will enjoy Japanese music performed by four of Japan's most famous clarinetists.

Québec can be reached easily by air or by road. Laval University is only about 8 kilometres from Quebec Airport, and about 5 kilometres from Pierre-Laporte Bridge. Information on "how to get there" will be sent with your registration receipt. Do plan on attending. We would love to have you.



Armand Ferland
Festival Director



Du 12 au 15 juillet 1990

July 12 to 15, 1990

PROGRAMME

THURSDAY, JULY 12

MORNING

Pot-pourri Recital

- Wilfrand Guillemette (Québec)
- Marie Picard (Québec)
- Marcel Rousseau (Québec)
- John Van Bockern (Québec)

Premiere

- Armand Ferland (Québec)
with Quatuor à cordes Laval (Québec)*

Guest Speaker

- Nicholas Shackleton (Cambridge, UK)

AFTERNOON

Recitals

- Marcel Ancion (Bruxelles)
- Kálmán Berkes (Budapest)

ICS/CI Clarinet Competition

- Semi-finals

EVENING

Recital

- Charles Neidich (New York)

FRIDAY, JULY 13

MORNING

Pot-pourri Recital

- Toshiaki Hamada (Québec)
- Keith Lemmons (Albuquerque, USA)
- James Gillespie (Denton, USA)
- Robert Riseling (London, Canada)

Recital

- Eric Hoeplich (Amsterdam)

Clinic

- Tom Ridenour (Kenosha, USA)

AFTERNOON

Music with interactive computer

- Jean-Guy Boisvert (Montréal)

Recital

- Albert Hunt (Pensacola, USA)
with David Neithamer

Lecture Recital

- Guy Dangain (Paris)

ICS/CI Clarinet Competition


- Finals

EVENING

Recital

- Paul Meyer (Paris)

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RÉCITAUX/RECITALS

Marcel Ancion
Kálmán Berkes
James Campbell
Koichi Hamanaka
Albert Hunt
Paul Meyer
Yujie Murai
Charles Naidich
Kazuko Nironiya
Luis Ross
Roger Salander
John Bruce Yeh

RÉCITAUX COMMENTÉS/LECTURE RECITALS

David Campbell
Guy Dangain
Eric Hoepfich

SOIRÉE INTERNATIONALE DE CONCERTS/INTERNATIONAL CONCERTO EVENING

Kálmán Berkes
David Campbell
Guy Dangain
Charles Naidich

JAZZ

Phil Nimmons

CLINQUES ET CONFÉRENCES/CLINICS AND PAPERS

Charles Boy
Michèle Gingras
Jacques Lancelot
Jerry Penco
Toni Ridenour
Nicholas Shusterman

COURS DE MAÎTRE/MASTER CLASS

Paul Meyer

CONCOURS INTERNATIONAL DE CLARINETTE ICS-CI/ICS-CI COMPETITION FINALS

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Almond Fortand
Stan Fisher
James Gillespie
William Guillemette
Toshiaki Hamada
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*Festival
international
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Québec, Qc Canada

July 12 to 15, 1990

Québec, Qc Canada

UNIVERSITÉ
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PROGRAMME

SATURDAY, JULY 14

MORNING

Chamber Music

- Stan Fisher (Wolfville, Canada)
with Cassat String Quartet (New York)

Clinic

- Michèle Gingras (Oxford, USA)

Japanese Hour

- Koichi Hamanaka (Tokyo)
- Yuji Murai (Tokyo)
- Kazuko Ninomiya (Tokyo)

Recital

- Algirdas Budrys (Vilnius, Lithuania)

AFTERNOON

Recital

- Roger Salander (Vienna)

Master Class

- Paul Meyer (Paris)

Clarinet Ensemble

- Sextuor de Paris

EVENING

International Concerto Evening

- Kálmán Berkes (Budapest)
- David Campbell (London)
- Guy Dangain (Paris)
- Charles Neidich (New York)

SUNDAY, JULY 15

MORNING

ICS/CI Business Meeting

Special Feature

- Winners of the Concours international
de clarinette de Bruxelles, and the
ICS/CI International Clarinet Competition

Clinic

- Jerry Pierce (Anderson, USA)

Lecture Recital

- David Campbell (London)

AFTERNOON

Clinic

- Charles Bay (Westlake Village, USA)

Avant-garde Music

- John Bruce Yeh (Chicago)
with Howard Sandroff (Chicago)


EVENING

Jazz Evening

(while cruising aboard the Louis-Jolliet)

- Phil Nimmons (Toronto)
and his Quartet

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FROM JAPAN:

AN INTERVIEW WITH YUJI MURAI

by Richard W. Fletcher

Note: Yuji Murai, former principal clarinetist of the Tokyo Symphony Orchestra, is one of Japan's foremost clarinetists. A student of Jost Michaels, Murai graduated from the Deutsche Akademie Austausch Dienst, in Detmold, West Germany. He is a faculty member at Tokyo National University of Fine Arts and Music (Geidai) and Musashino Music College, and he pursues an active career as a professional performer. This interview was conducted on June 11, 1988 at Tokyo Geidai with the assistance of Mr. Keiichi Iida, who served as translator.

(Yuji Murai will be performing at the Clarinet Fest in Québec in July. Ed)

Professor Murai, what led you to play the clarinet?

I first became familiar with music by listening to the Far East Network (FEN) where instrumental music was played by the U.S. Army and Navy Bands stationed in Japan. Gerry Mulligan made a great impression on me and I decided to become a performer like him. So, my father bought me a used Italian-made tenor saxophone. I also began to play the clarinet since it was customary in Japan at that time for saxophonists to double on clarinet. Because of the clarinet's flexibility and expressive qualities I soon decided that I preferred it over the saxophone. Before playing either saxophone or clarinet, I briefly tried the trumpet.

Who was your first teacher?

I did not have regular clarinet lessons until I was a student at Tokyo Geijutsu Daigaku. Although Tokyo was my birthplace (1940), I was forced to move to Sapporo during WW II because Tokyo was a primary target area. Sapporo was my mother's home originally and a much safer place to live. As a child I thought the planes flying overhead were a beautiful sight during the bombing of Tokyo. My parents had to remind me that the spectacular lights and flashes were enemy warplanes destroying the city. After WW II all broadcasting, including music, was dominated by the United States

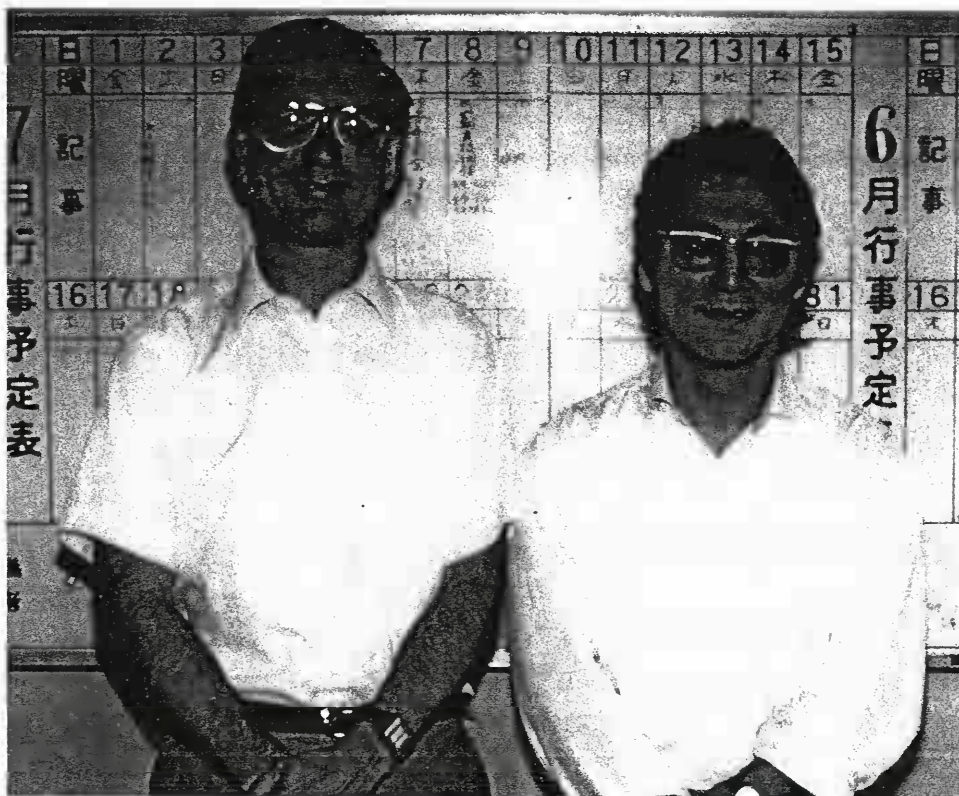
during the U.S. occupation. I frequently heard American jazz played on FEN and this probably explains my early interest in it. Most of the Japanese clarinetists of my teacher's generation were members of the Japanese service bands. Through their exposure to Western influences in Germany and Italy during WW II, the navy bands became the most advanced in Japan. There were many fine musicians in the navy bands. After the war these musicians played at the U. S. Army and Navy bases. Regardless of their background or preference, they were invariably asked to play jazz.

What influenced you to attend Tokyo Geijutsu Daigaku after high school?

My brother was a composition student at Geidai and encouraged me to apply. At this time there weren't too many Japanese wind players

and I was accepted even though I had had little training. I entered Geidai as a clarinet major and planned to become a jazz musician. Benny Goodman was a tremendous influence on me. So much so that within the span of a two-hour movie, *The Benny Goodman Story*, I decided to learn the basics and have a career like Goodman! Other performers who influenced me were Pete Fountain, Paul Desmond and Edmond Hall. I definitely preferred jazz to Brahms and frequently performed at cabarets and nightclubs.

Upon entering Geidai and being exposed to classical music, I found my preference soon changed. I seriously began to pursue a career as a professional clarinetist. Fortunately, I was attracted to music at a time when conditions were favorable and I was still young enough to pursue a professional career. This would be almost impossible in Japan today since many



Richard Fletcher and Yuji Murai

students are well trained in music from childhood. Unfortunately, some of these highly skilled performers lack a true sense of musical expression and understanding. I personally prefer teaching a student with sound musicianship and a real love of music, even though this student may be less skillful technically.

Who were your clarinet teachers at Geidai?

I studied with Katsusake Mishima for two years and Kunio Chiba for two years.

Who was the greatest influence on your career?

The German clarinetist Jost Michaels. He is the finest instructor of all that I have had.

How did you go about studying with Jost Michaels?

I received a scholarship from the West German government and originally planned to study clarinet with Heinrich Geuser in West Berlin. Instead though, the German government placed me with Jost Michaels at the Deutsche Akademie Austausch Dienst. At first, I was disappointed and Michaels himself apologized for not being Geuser. I soon discovered that Michaels was an excellent musician and teacher. He was a fine pianist as well and accompanied

all of his students. Today, he performs only on the piano. Michaels expected you to be fully prepared for each lesson, with the material (usually a concerto or solo) completely learned on your own. Then, Michaels would show you how to interpret the music, a rapid process for learning new repertoire. Dieter Klöcker served as his assistant and listened to scales and etudes. I had a lesson with Klöcker on Tuesday and a lesson with Michaels on Friday or the weekend. Since I lived in the dormitory at Detmold, Michaels even gave me lessons on holidays and during summer break. I was practicing all the time!

Michaels had a very broad view of music and expected his students to approach music this way. He instructed the entire musician, all aspects, not just clarinet playing. When studying the clarinet works of Brahms, for example, Michaels had me study all the composer's late works for preparation.

As a pianist Michaels was superb. I recall one time when my B \flat clarinet was broken and I had only my A clarinet. He transposed the piano accompaniment at sight to accommodate me on the A clarinet. When I complained once that the clarinet excerpts from the Schumann *Piano Concerto* were boring, he brought the music to life by playing the solo piano part. Once I

accompanied him on the piano while he played the Wagner (Baermann) *Adagio* on clarinet.

You served as principal clarinetist in the Tokyo Symphony Orchestra for several years. Would you comment about your tenure there?

I played in the Tokyo Symphony Orchestra initially from 1963 to 1966. Then, because the orchestra was having financial difficulties, I felt that it was an opportune time to resume my studies elsewhere and so I went to Germany. Upon my return to Japan I played in the Tokyo Symphony from 1970 to 1974. I spent many seasons under the baton of Kazuyoshi Akiyama and performed many concerts with Lorin Maazel.

Did you solo many times with the Tokyo Symphony Orchestra?

I performed the concertos of Mozart, Weber (*Concertos I and II*), Krommer and Copland with the Tokyo Symphonic Orchestra and in 1972 gave the Tokyo premiere of the Hindemith *Concerto*. The German works for clarinet and orchestra appeal to me most.

What type of setup do you use?

I play a German-made Wurlitzer with German bore and Boehm fingering system. A slight modification of the French mechanism is required to accommodate the German bore. Some well-known Dutch clarinetists also use this instrument. As the Dutch culture displays characteristics of both Germany and France, the clarinetists also show this dual influence in their choice of instruments. I prefer the French system Wurlitzer for the same reason, its combination of the two systems. I feel Beethoven's music sounds more appropriate on the German clarinet. Also, a work like the *Trio in A Minor* by Brahms is more suitable to the German sound. For me, one wife and one clarinet. Tokyo Geidai purchased several of these instruments at my request.

Did you ever try a German-system Wurlitzer?

Yes, I tried one once. It would require hand surgery for me to play one because of the different finger spread!

What mouthpiece and reed combination do you use?

I play a Wurlitzer M3+ mouthpiece and attach the reed in German fashion with string. Concerning reeds, my wife once complained that she was married to a carpenter instead of a musician because of the time I spent working on reeds. Now, two companies offer Michaels' style of reed and, consequently, I don't spend too much time with reeds. I like those made by a classmate of mine from Germany, Rudolf Pflaumer. I use a Michaels Model 3 1/2. Many

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When did you become a faculty member at Geidai?

At age 35 I decided to give up orchestral playing because of the Tokyo Symphony Orchestra's financial difficulties. After spending about four years as a part-time faculty member at Geidai, I was offered a position as assistant professor of clarinet in 1980.

Would you comment about your work at Geidai and your many fine students?

My personal taste includes music from all countries and styles, but I believe students should learn the standard works before expecting to play the more complex ones. When I arrived in Germany, my solo repertoire consisted of seven works. To this I added 45 works. My repertoire now includes more than 60 major works. Most of the German works performed at Geidai today were introduced by me.

Because of the accessibility to the best performers and performances from all over the world, young Japanese clarinetists are exposed to a multitude of new works. Although years of study are a prerequisite to playing much of this music, my students are impatient and expect to perform it *now*. It is frustrating since they don't always want to follow the course of study that I prescribe.

I know you are quite interested in chamber music. Do you have many opportunities to perform today?

Because of the time I spend teaching it is difficult to perform as much as I would like. I frequently perform with a group of string players which includes the concertmaster of the NHK Symphony Orchestra. I also perform regularly in a woodwind chamber ensemble composed of some of Tokyo's top performers. Several of these musicians have studied in Germany, giving the ensemble an added uniformity of sound. We rehearse three hours a week and have been together for eight years.

Is there anything you would like to say about your work or music in Japan?

Japanese clarinetists are rapidly catching up with Western clarinetists. As far as tone quality is concerned, I feel our standard is quite high. On one of his trips to Japan Jack Brymer noted the excellent tone quality of many Japanese clarinetists. Yet, the special expressive and emotional quality of Western music presents a more difficult cultural gap for the Japanese.

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Pranzer —
Duo Concertant (two clarinets)
Sutermeister —
Capriccio
Japan Victor VX-136

Mozart —
Quintet for Clarinet and Strings
(with Kreuzberger Quartet)
EMI Electrola

Bouffil —
Trio for Clarinets, Op. 81
Kreutzer —
Trio for 2 Clarinets and Viola

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Brahms —
Sonata No. 2 in Eb
Stravinsky —
March, Waltz, Polka
Jacob —
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ABOUT THE AUTHOR ...

Richard W. Fletcher is an associate professor of clarinet and saxophone at the University of Wisconsin-Eau Claire. He was hosted by Tokyo National University of Fine Arts and Music (Tokyo Geijutsu Daigaku) as a Visiting Fellow during April - July 1988, where he had the opportunity to meet Professor Murai and his students and hear them perform. Support was provided by the University of Wisconsin-Eau Claire Center for International Education. A graduate of the University of Iowa, Fletcher holds a D.M.A. degree in clarinet performance and pedagogy.

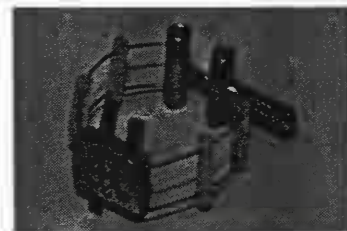
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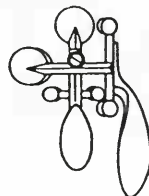
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RONALD MOORE

A TRIBUTE

Ronald Moore, second and Eb clarinetist with the London Symphony Orchestra since 1951, died in November, 1989. He took up the clarinet at 14, became a private pupil of Frederick Thurston in 1945 and continued studies under him at the Royal College of Music, 1948-50.

His longtime colleague in the clarinet section of the L.S.O., Jack Brymer, comments that "it was with a deep sense of shock that I heard of [his] death, at a ridiculously early age. Somehow, he was one of those musicians who was always there, and who seemed to have always been so. I can remember, just, the days before he became one of the solid foundations of the London Symphony Orchestra—but by the time I joined him in that organization the tall, dark and handsome young man had become the very distinguished statesman of orchestral affairs who will be recalled by every London musician and by countless audiences the world over. I first played with him as a guest while I was still with the B.B.C. and was amused when a friend from the U.S.A. declared 'playing with Ron Moore as a second makes you sound a really good player!' It was true, and invariably so, for even though Ron was a truly great artist and a superb Eb clarinetist, it was his chameleon-like ability to echo the thoughts of his principal that he really excelled as few others in my experience. He was soft spoken, but definite in his opinions. He also had a rare sense of humour and faultless good taste. He was, in fact, a veritable pillar of our profession. We miss him—a lot."

Anthony Camden, formerly principal oboist with the L.S.O. now living in Australia, adds: "As a player I shall never forget Ronnie 'punching out' *Till Eulenspiegel* on the Eb clarinet. I think it is true—and often said—that Ronnie was the finest Eb clarinet player around. The L.S.O. policy was always to have the 'finest player' on every instrument, and Ronnie was no exception. As an ex-member of a great wind section, I know Ronnie will be missed for those qualities, and I know also that as a colleague he will be missed by the whole profession."

John Denman recalls that Moore "sat with many of the leading English players—Sidney Fell, Gervase de Peyer, Barnard Walton and Jack Brymer, to name a few; he never seemed interested in playing first clarinet and was content to mold his playing to blend with others. He was certainly one of the finest second clarinets I have ever known. In 1952, I achieved my lifelong ambition—to play first clarinet with the L.S.O. At age 19, and still in the army, I suppose I was a little nervous. I wondered why I should be playing first and Ron second. I need not have worried. Ron was so helpful. 'Play that

passage out a bit more,' 'Try a softer reed in here,' (We were in a TV studio.), 'Don't look at the camera, just play as if it were a concert. Look at the conductor. They like that.' And after the weekend sessions, 'Oh, John, can you do next week? Gervase has gone to Switzerland skiing.' He gave everything he could to music and was dedicated to his orchestra, the L.S.O. He will be sadly missed by all of us who had the pleasure of his company, both on and off the concert platform."

Keith Puddy comments that "during the 1960s I had the good fortune to work with Ronnie Moore. He was that rarest of musicians - a great second clarinet player. He filled the role of that most difficult and often personally unrewarding position to a remarkable degree of distinction. It was not just his fine playing that made Ronnie outstanding, but also his personal professional attitude to his colleagues. He was always helpful, giving tactful advice and encouragement and willing one to play well. The fact that at the time he felt that he had been snubbed by the London Symphony Orchestra and should really have been playing principal made no difference. He was a professional through and through. Fortunately for Ronnie, the London Symphony Orchestra and the musical public, he was able to show his artistry on the Eb clarinet, and I will always remember with pleasure the thrill of his *Till Eulenspiegel*. Ronnie will be missed by the many players who rubbed shoulders with him in his long career in the L.S.O."

Gervase de Peyer, another former member of the L.S.O. clarinet section, remembers that "Ronald was really a wonderful colleague. Already a member of the orchestra for several years, he welcomed me as the incoming principal (the first of many new players joining during several years) at a very tricky time for the L.S.O. The board of directors, which included Ronnie, had accepted the resignations of many long-term players constituting the core of the orchestra. The disagreement was over mass desertions by these musicians from L.S.O. engagements whenever better paid employment was offered by the film studio orchestra run by Muir Matheson. He was, during the '50s, the reigning king of the film score recording business and imposed allegiance also. The strike was an attempt to prolong this duality. Ron never complained of the irony when I negotiated terms with the board and Joseph Kripps (the current music director) allowing me complete freedom of choice if I had solo or chamber music engagements that shared L.S.O. dates.

"I suggested to him that he should play principal during my absences rather than employing another coprincipal. This he did for a while but after some months he made it clear

to both me and his colleagues on the board that he really preferred his work as second and Eb, which allowed him more time for his duties as a director and for his family. Of course he had married Elizabeth, our teacher's daughter! She was a lovely young woman and very alike to her father, Frederick Thurston. The two of them really hit it off very well and when she died (much too young) I believe Ronny never quite got over it. On the concert platform Ron was well nigh totally dependable. He always delivered, even when nervous which (thank God) he sometimes was— you had to know him to realize it. So it was terrific to have someone who always knew how many bars had been counted, what time the bus was leaving next morning, and, indeed, where we were going and which program was on! Lastly, Ron loved Delius. We shared that too without being a bit sentimental about it. I still do. AND SO, I GUESS, DOES RON."

Andrew Marriner, the present principal clarinet in the London Symphony Orchestra, remembers that "Ronnie's supreme artistry on that most unpredictable of instruments, the Eb clarinet, is well represented on disc, though nothing can recapture the extraordinarily controlled live performances of those treacherous moments in the last movement of Mahler's ninth symphony, played to perfection, night after night, on tour with Claudio Abbado. Generations of pupils at the Royal College of Music have benefited from his wisdom in his specialist classes on the instrument. That is, of course, not to underestimate his skill as second clarinet in the orchestra. He played second to many and varied principal clarinets — all with their different instruments, temperaments and their (our!) individual senses of rhythm, phrasing and intonation. Quite how he managed to deal with these differences, regularly within the same programme, never ceases to amaze. He had that sixth sense that anticipated every rubato and dynamic nuance and was prepared to accommodate every musical whim, however foolhardy it

may have seemed, of his partner.

Musicians in England work under very different conditions to our colleagues in the U. S. A., particularly in regards the social provisions. As self-employed persons, we have no formal pension arrangements or sickness schemes. It was Ronnie's idea to form a Sickness and Benevolent Society for the orchestra, which he set up and administered until the very end. By sheer coincidence, my first ever engagement as (guest) principal with the L.S.O. was to play the music of Ronnie's favorite composer, Delius, under the baton of Eric Fenby. Fenby's conducting was never razor sharp in accuracy, and this occasion proved to be no exception. There was every danger that my inexperience would produce a misplaced 'cuckoo in spring' and, as nerves jangled, induce uncontrolled mirth amongst the rest of the orchestra. Ronnie's exhaustive knowledge of the score (and, for that matter, the entire repertoire) saved me at this first hurdle. His ability to show me, so discreetly, the crucial entries earned me congratulations for not getting lost instead of a polite farewell. I subsequently played extensively with the orchestra and with Ronnie's continued help managed to avoid the countless pitfalls that open up every day in the hectic schedule of the L.S.O., thus securing me the job."

(The assistance of Victor Slaymark and John Denman in preparing this tribute is gratefully acknowledged. — Ed.)



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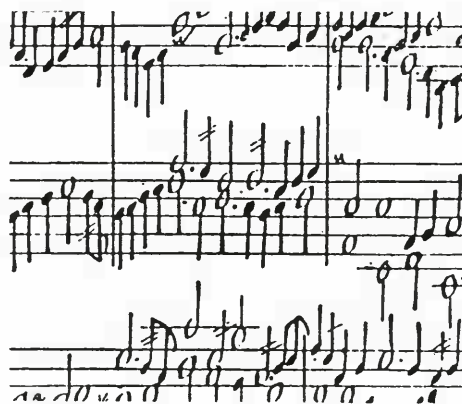
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A Britten First Performance, Or What Might Have Been

by Pamela Weston

A clarinet concerto by Benjamin Britten! It was not common knowledge until very recently that he began one for Benny Goodman whilst he was in New York at the beginning of World War II. Britten, a conscientious objector, went to live in the U.S.A. with Peter Pears in 1939. He heard Benny play, agreed to compose a concerto for him and got as far as the first movement before in 1942 deciding to return to England. Going through customs his manuscripts were confiscated because it was feared they contained encoded messages. Eventually they were returned to him, but by then he had embarked on major works such as *Peter Grimes*, etc. He did not complete the concerto and it is not known whether it was he or Benny Goodman who lost interest.

The success of Britten's two oboe works and the wonderful woodwind writing that was



appearing in his operas made clarinetists eager for solo works from him. This was particularly so in the 1950s, and I remember a colleague of mine writing a very clever and witty 23-stanza poem to the composer asking why he had not written anything for us. We waited months until finally a short typewritten letter from his

secretary arrived saying he was sorry for the omission and perhaps one day he would comply.

Now the single-movement *Molto Allegro* of 1942 has at last surfaced. Colin Matthews, who was Britten's amanuensis in his later years, has made a superb job of orchestrating it, and it was performed for the first time on 7th March this year at London's Barbican Hall. Queen Elizabeth and Prince Phillip attended the Gala Evening and delighted the capacity audience by going "walk-about" both in the interval and after the performance.

Michael Collins was the clarinetist, with the Britten-Pears Orchestra conducted by Tamás Vásáry. *Molto Allegro* is barely five minutes of sheer delight. It has lyrical and bravura passages, cheerful scalic exercising and some witty rhythms. Regettably, it was neither televised nor broadcast but there is a chance that it will be published soon.

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A Survey of Clarinet Orchestral Audition Lists

by Charles Walthall

Orchestral playing and college teaching are the most sought after goals of aspiring professional clarinetists. Successful symphonic audition preparation is a requisite skill for both performer and teacher, since some students will probably desire to become symphony players.

In preparing a symphony audition, one must first anticipate what the most likely repertoire is. Hence, most teachers give lists of standard recommendations. With few exceptions, these are confirmed by actual lists issued by audition committees, as illustrated by this survey.

Thus, the primary objective of this survey was to determine, more specifically, how often individual excerpts occur. An extensive sample of more than 100 American orchestral audition lists issued from 1969 to 1989 are here tabulated. For further inquiry, copies of all these lists have been deposited in the music library of the State University of New York at Buffalo.

And, while the results of this survey represent a kind of collective judgment, bear in mind that influential teachers have left a strong imprint on their students now performing in orchestras. The teacher's ideas may come through in lists made by their students, rather than imaginative and original thinking on the subject, and may account for many of the excerpts frequently asked. One orchestra holding frequent auditions also distorts the frequency expectation.

Obviously, one should concentrate on the most likely excerpts. For each audition, its specified list would be the primary focus, but the "sight reading" portion (mentioned or assumed) might well include one or more excerpts listed herein. Therefore, one might consider rotating the more likely, or more difficult, ones in some fashion for familiarity.

This information could also be pertinent to clarinetists and symphony committees selecting repertoire for an audition. Certain "standards" clearly emerge which should suffice for an indication of ability. However, committees are often seeking not just the best player, but the one who also has the most experience, i.e., knows the most repertoire. And, which is the lesser of two evils: a short list with unspecified sight reading, or a marathon list with no sight reading?

Major First Clarinet Excerpts in Order of Frequency

Freq. Rank	Composer	Work	Movements/ Version
78	1	Beethoven	<i>Symphony No. 6</i> 1,2,3
73	2	Brahms	<i>Symphony No. 3</i> 1,2
73	3	Mendelssohn	<i>Midsummer Night's Dream</i> Scherzo
60	4	Beethoven	<i>Symphony No. 8</i> 3

58	5	Rimsky-Korsakov	<i>Capriccio espagnol</i> 1,3,4(5)
50	6	Beethoven	<i>Symphony No. 4</i> 2,4
47	7	Rimsky-Korsakov	<i>Scheherazade</i> 1,2,3,4
39	8	Rachmaninoff	<i>Symphony No. 2</i> 3
36	9	Stravinsky	<i>Firebird: Suite</i> Intro, Firebird Dance & Var/1919
35	10	Kodály	<i>Galanta Dances</i> Cadenzas
34	11	Schubert	<i>Symphony No. 8</i> 2
31	12	Tchaikovsky	<i>Symphony No. 6</i> 1,3
30	13	Brahms	<i>Symphony No. 4</i> 2
30	14	Ravel	<i>Daphnis & Chloé: Suite No. 2</i> . Beg, gen. Danse
25	15	Strauss	<i>Don Juan</i> 2,3,4,5
24	16	Berlioz	<i>Symphonie fantastique</i> 2,3,4,5
23	17	Strauss	<i>Till Eulenspiegel</i> 1,3
23	18	Sibelius	<i>Symphony No. 1</i> 1,2,3
21	19	Tchaikovsky	<i>Symphony No. 5</i> 1,2,3
19	20	Respighi	<i>Pines of Rome</i> 3
19	21	Stravinsky	<i>Petrouchka: Suite</i> Cadenza/1947
18	22	Borodin	<i>Prince Igor: Polovtsian Dances</i>
17	23	Prokofiev	<i>Peter and the Wolf</i> Cadenza
15	24	Shostakovich	<i>Symphony No. 1</i> 1,2,4
15	25	Rossini	<i>Semiramide: Overture</i> Main Solo
14	26	Brahms	<i>Symphony No. 1</i> 2
14	27	Tchaikovsky	<i>Symphony No. 4</i> 3
13	28	Debussy	<i>Afternoon of a Faun</i> 1
13	29	Stravinsky	<i>L'Histoire du soldat: Suite</i> Soldier's March, Scene 1, Little Concert, Devil's Dance
12	30	Mendelssohn	<i>Symphony No. 3, "Scotch"</i> ... 2
11	31	Rimsky-Korsakov	<i>Coq d'or: Suite</i> Cadenza

Additional First Clarinet Repertoire

Frequency	Composer	Work (Movements)
4 *	Bartók	<i>Concerto for Orchestra</i>
5 *		<i>Miraculous Mandarin</i>
4	Beethoven	All Symphonies
1		<i>Leonore Overture No. 3</i>
2		<i>Symphony No. 2</i>
1		<i>Symphony No. 7</i>
3		<i>Symphony No. 9 (3)</i>
4	Brahms	All Symphonies
3		<i>Haydn Variations</i>
2		<i>Piano Concerto No. 1</i>
1		<i>Serenade No. 1</i>
1		<i>Serenade No. 2</i>
1		<i>Symphony No. 2</i>
1	Britten	<i>Young Person's Guide</i>

1	Copland	Symphony No. 3
1	Debussy	Images: Ibéria
1		Jeux
2		La Mer
5 *		Nocturnes: Fêtes
1	Dukas	Sorcerer's Apprentice
1	Dvořák	Cello Concerto
1		Symphony No. 7
1		Symphony No. 8
1		Symphony No. 9 (4)
1		Violin Concerto
6 *	Franck	Symphony in d
2	Gershwin	Rhapsody in Blue (Beg)
1	Ginastera	Variations for Orchestra
1	Hindemith	Mathis der Mahler
1	Mahler	Das Lied von der Erde
2		Symphony No. 1
1		Symphony No. 2
2		Symphony No. 4
3		Symphony No. 5
1		Symphony No. 6
1		Symphony No. 7
1		Symphony No. 9
1	Martin	Concerto for 7 Winds
6 *	Mendelssohn	Fingal's Cave [Hebrides]
2		Symphony No. 4 (4)
1		Violin Concerto (3)
1	Milhaud	Création du Monde
1	Mozart	Symphony No. 39
1	Mussorgsky	Night on Bald Mountain
1	Nicolai	Merry Wives of Windsor
2	Nielsen	Symphony No. 5 (1,2)
1	Prokofiev	Romeo & Juliet: Suites 1 & 2
2		Symphony No. 1, "Classical"
3		Symphony No. 5
3	Puccini	Tosca: Act 3, aria
2	Rachmaninoff	Piano Concerto No. 2
1	Ravel	Boléro
1		Daphnis & Chloé: Suite No. 1
1		Mother Goose: Suite
2		Rhapsodie espagnole (cad)
1		Tombeau de Couperin
1		La Valse
8 *	Rossini	Barber of Seville: Ovt. & Figaro's Aria
3	Schubert	Symphony No. 7
1		Symphony No. 9
1	Schumann	Piano Concerto
1		Symphony No. 2
1	Shostakovich	Festive Overture
3		Symphony No. 5
4 *		Symphony No. 9
2		Symphony No. 10
2	Smetana	Bartered Bride: Ovt.
1		Moldau: Overture
2	Strauss	Also Sprach Zarathustra
1		Death & Transfiguration
2		Ein Heldenleben
1		Rosenkavalier: Wälzes
1	Stravinsky	Jeu de cartes
1		Rite of Spring
4 *	Tchaikovsky	Francesca da Rimini
5 *		Nutcracker Suite
1		Piano Concerto No. 1 (I)
1		Sleeping Beauty: Bluebird
1		Suite No. 4, "Mozartiana"
2		Symphony No. 2 (4)
1	Thomas	Mignon: Overture
2	Verdi	Forza del destino: Ovt.
1	Wagner	Meistersinger: Overture
1		Siegfried Idyll
1		Siegfried's Rhine Journey

2		Tannhauser: Overture (& Bacchanal)
1		Waldenweben (Forest Murmurs)
1	Weber	Euryanthe: Overture
3 *		Der Freischütz: Ovt.
1		Oberon: Ovt.

Second Clarinet Repertoire

Frequency	Composer	Work (Movements)
3	Bartók	Concerto for Orchestra
4		Miraculous Mandarin
1	Beethoven	Symphony No. 2 (2)
1		Symphony No. 6
6 *		Symphony No. 9 (3)
3	Berlioz	Romeo & Juliet, "Queen Mab"
		Scherzo
4		Symphonie fantastique (3,4,5)
2	Brahms	Piano Concerto No. 2 (3)
2		Serenade No. 1 (3,4)
1		Symphony No. 2 (4)
2		Symphony No. 3 (2)
2		Symphony No. 4
1	Britten	Young Person's Guide
3	Bruckner	Symphony No. 7
1	Dvořák	Symphony No. 8
1		Symphony No. 9
3	Mahler	Symphony No. 4
2	Mendelssohn	Fingal's Cave [Hebrides]
6 *		Midsummer Night's Dream: Scherzo
1		Symphony No. 3
3		Symphony No. 4 (2,4)
3	Mozart	Symphony No. 39 (1,2,3)
1	Rachmaninoff	Symphony No. 2 (3)
2	Ravel	Daphnis & Chloé: No. 1
8 *		Daphnis & Chloé: No. 2
12 *		Rhapsodie espagnole (cad)
1	Rimsky-Korsakov	Scheherazade
1	Roussel	Bacchus & Ariane, No. 2
1	Shostakovich	Symphony No. 1
1		Symphony No. 5 (3)
4	Smetana	Moldau
2	Strauss	Till Eulenspiegel
2	Stravinsky	Firebird (1919)
1		Petrouchka (1947)
9 *	Tchaikovsky	Symphony No. 5 (I)

E-Flat Clarinet Repertoire

Frequency	Composer	Work (Movements)
24 *	Berlioz	Symphonie fantastique (5)
7 *	Copland	El Salón México
1	Prokofiev	Symphony No. 5
18 *	Ravel	Boléro
4		Piano Concerto in G
18 *		Daphnis & Chloé: No. 2
11 *	Shostakovich	Symphony No. 5 (2)
1		Symphony No. 10 (2)
1	Strauss	Also Sprach Zarathustra
1		Ein Heldenleben
1		Symphonia Domestica
24 *		Till Eulenspiegel
11 *	Stravinsky	Rite of Spring

Bass Clarinet Repertoire

Frequency	Composer	Work (Movements)
2	Barber	Second Essay
1	Bartók	Miraculous Mandarin

1	Copland	<i>El Salón México</i>
1	Dukas	<i>Sorcerer's Apprentice</i>
1	Franck	<i>Symphony in d</i>
2	Gershwin	<i>American in Paris</i>
4		<i>Piano Concerto in F</i>
1		<i>Rhapsody in Blue</i>
11 *	Grofé	<i>Grand Canyon Suite</i> (On the Trail)
1	Hindemith	<i>Symphonic Metamorphosis</i>
4	Khachaturian	<i>Piano Concerto</i>
1	Liszt	<i>Tasso</i>
1	Mahler	<i>Symphony No. 6</i>
1	Meyerbeer	<i>Les Huguenots (cad)</i>
1	Prokofiev	<i>Symphony No. 5</i>
1	Rachmaninoff	<i>Symphony No. 2</i>
10 *	Ravel	<i>Daphnis & Chloé: No. 2</i>
1		<i>Rhapsodie espagnole</i>
9 *		<i>La Valse</i>
1	Respighi	<i>Fountains of Rome</i>
5	Schuman, W	<i>Symphony No. 3</i>
1	Shostakovich	<i>Symphony No. 4</i>
1		<i>Symphony No. 5</i>
3		<i>Symphony No. 6</i>
1		<i>Symphony No. 8</i>
4		<i>Violin Concerto No. 1 (2)</i>
1	Strauss	<i>Also Sprach Zarathustra</i>
1		<i>Death & Transfiguration</i>
7 *		<i>Don Quixote</i>
1		<i>Ein Heldenleben</i>
1		<i>Symphonia Domestica</i>
11 *		<i>Till Eulenspiegel</i>
7 *	Stravinsky	<i>Rite of Spring</i>
2	Tchaikovsky	<i>Manfred Symphony (I)</i>
1		<i>Nutcracker Suite</i>
2	Verdi	<i>Aida: Act 4</i>

1	Wagner	<i>Ride of the Valkyries</i>
4		<i>Siegfried's Rhine Journey</i>
7 *		<i>Tristan & Isolde:</i> <i>Prelude & Liebestod</i>
1		<i>Die Walküre: Act 2, Sc 2</i>

* Frequently Asked

Orchestras, Years, Positions

(Grouped by American Symphony Orchestra League budget categories for salary/caliber comparison)

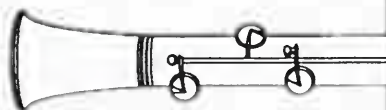
MAJOR

Atlanta Symphony: 75 2nd; 77 Pr; 80 1st; 82 1st; 88 Asst. 1st/Eb
 Boston Symphony: 83 2nd
 Buffalo Philharmonic: 69 2nd/Eb; 87 Pr
 Chicago Symphony: 83 2nd
 Cincinnati Symphony: 80 2nd/Bass; 86 Bass/Utility
 Denver Symphony: 82 Pr, 2nd; 84 2nd/Eb; 88 2nd/Eb
 Detroit Symphony: 87 Pr
 Houston Symphony: 73 Asst. 1st; 85 ?Assoc. 1st/Eb
 Indianapolis Symphony: 81 Pr; 82 1st; 85 Bass/Asst. 1st
 Los Angeles Philharmonic: 80 Co-Pr
 Minnesota Orchestra: 87 Pr
 Montreal Symphony: 69 1st, 2nd/Eb; 76 Assoc. 1st
 National Symphony: 70 1st
 New Orleans Philharmonic: 84 2nd/Eb
 Oregon Symphony: 82 Pr, 3rd/Bass
 Pittsburgh Symphony: 89 2nd
 Rochester Philharmonic: 86 1st; 88 1st (canceled)
 Saint Louis Symphony: 70 2nd
 San Antonio Symphony: 88 2nd/Asst. Pr/Eb

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 San Francisco Symphony: 70 Asst. 1st; 72 2nd/Eb; 80 1st; 82 Asst. 1st/Eb, 2nd
 [May & Dec. aud.]; 83 2nd/Eb; 84 Asst. Pr/Eb; 85 2nd; 87 Assoc. Pr/Eb,
 (canceled)
 Syracuse Symphony: 84 Bass/Asst. 1st
 Toronto Symphony: 80 Co-Pr/Eb; 81 Assoc. Pr/Eb
 Utah Symphony: 88 Bass
 Vancouver Symphony: 80 Bass, 1st

REGIONAL

Alabama Symphony: 82 ?; 84 Pr; 87 Pr
 Columbus Symphony: 84 2nd/Eb; 86 2nd/Eb
 Florida Gulf Coast Symphony (Tampa) [became Florida Orchestra]: 82 2nd/Eb
 Florida Orchestra (Tampa): 87 2nd/Eb
 Florida Symphony (Orlando): 82 Asst. 1st/Bass; 82 1st
 Grand Rapids Symphony: 76 1st, 2nd; 88 1st
 Hartford Symphony: 87 2nd/Eb
 Honolulu Symphony: 83 1st; 85 2nd/Eb; 85 1st; 86 1st
 Kennedy Center Opera House Orchestra: 80 1st; 83 1st
 Louisville Orchestra: 82 Pr
 Memphis Symphony: 86 2nd
 Nashville Symphony: 84 Co-Pr
 New Jersey Symphony: 76 1st, 2nd; 85 2nd/Eb
 New Mexico Symphony: 87 2nd
 Oakland Symphony: 84 3rd/Bass; 86 Pr, 2nd/Eb/Bass
 Oklahoma Symphony: 76 1st; 82 Pr
 Omaha Symphony: 86 Pr; 87 2nd (canceled); 88 Pr; 88 2nd
 Philharmonic Orchestra of Florida (Ft. Lauderdale): 85 2nd/Eb/Bass; 88
 3rd/Bass
 Richmond Symphony: 83 2nd/Eb
 Sacramento Symphony: 80 1st, 2nd/Eb
 Springfield Symphony (MA): 83 Utility (Eb/Bass)
 Toledo Symphony: 85 Pr
 Tulsa Philharmonic: 82 Co-Pr; 84 Utility (Eb/Bass/sax); 88 Pr

METROPOLITAN

Baltimore Chamber Orchestra: 88 Co-Pr
 Fairfax Symphony: 88 1st
 Fort Wayne Philharmonic: 87 2nd
 Jackson Symphony: 86 Pr
 National Chamber Orchestra: 88 Pr, (2nd)
 Regina Symphony: 76 1st
 Savannah Symphony: 86 2nd/Eb/Bass; 87 Pr; 88 Pr
 South Dakota Symphony: 86 Pr

OTHER

American Federation of Musicians: "Guidelines for Taped Resumes:"
 84 Clarinet; 85 Bass Cl
 Hong Kong Philharmonic: 88 Pr (poss. 2nd/Eb)
 Klar-Fest 81 "Mock Audition" [perhaps an idea of what Drucker/NY Phil might ask?]
 Korea Philharmonic: 82 all positions
 Orquestra Sinfonica Brasileira: 87 Pr 1st
 Akos, Katherine, Marshall Burlingame, and Jack Wellbaum, eds. *Facing The Maestro:
 A Musician's Guide to Orchestral Audition Repertoire*. Washington, D.C.:
 American Symphony Orchestra League, 1983.

ABOUT THE AUTHOR ...

Charles Walthall is E-flat clarinetist with the United States Air Force Band in Washington, D.C. and principal clarinet of the Georgetown Symphony. He has been a member of the Florida Symphony, the National Ballet Orchestra and the Washington Opera Orchestra. He received his D.M.A. from Catholic University, Washington, D.C. in 1981, and his teachers included Ignatius Gennusa, Robert Genovese, Leon Russianoff, Allen Sigel and Harold Wright.

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THE THUMB SOLUTION

by Heston L. Wilson, M.D.

(The Clarinet welcomes this, the first in a series of articles planned by Dr. Wilson on medical topics that relate to clarinetists and clarinet playing. Subjects such as "The Anatomy and Physiology of the Breathing Apparatus and the Embouchure," "Performance Anxiety," and others will be considered. — Ed.)

A look at the saxophone suggested that a neck strap might be the answer, so I sought the help of my instrument repairman. We considered placing a ring on the metal band of the bell of

the clarinet. When playing the saxophone, I often permit the instrument to dangle by the strap and could see myself doing the same with the clarinet. This brought visions of the clarinet

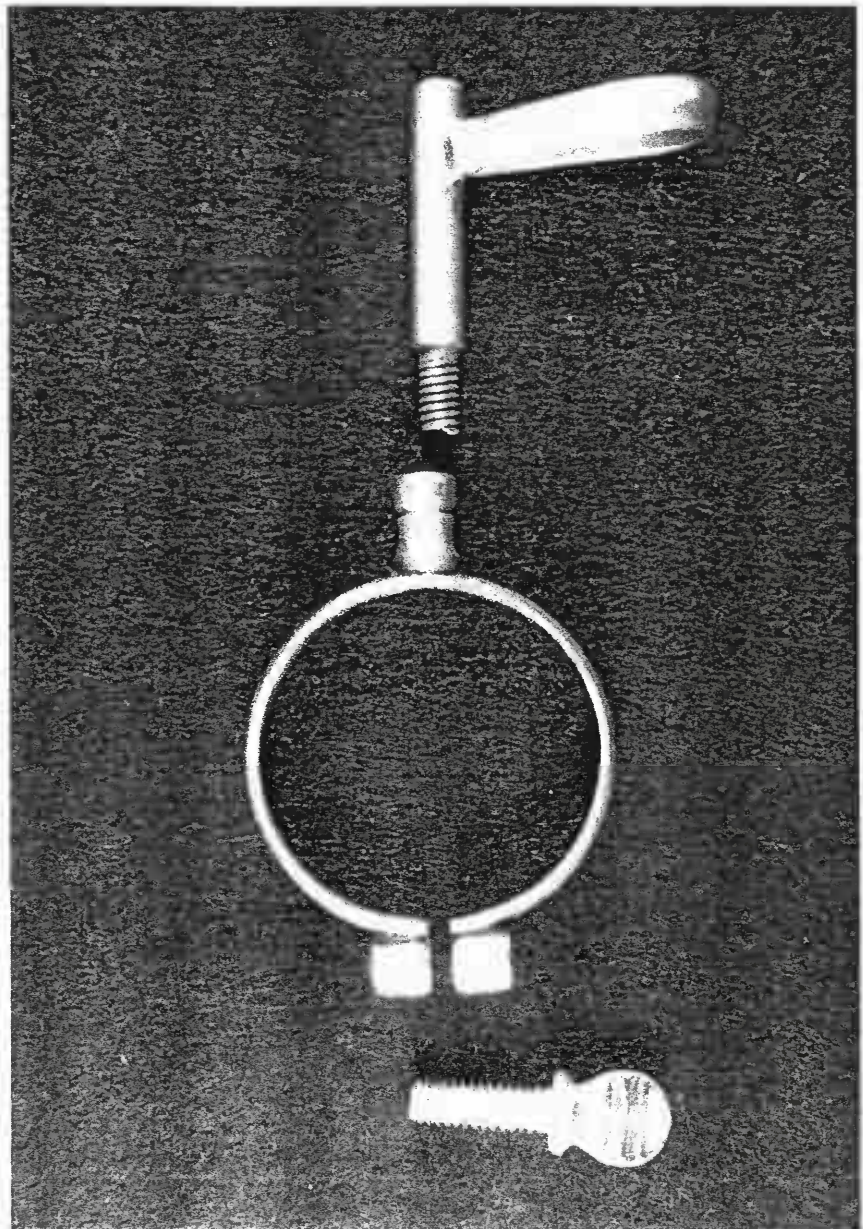
Mazzeo mused in the May/June 1989 issue of *The Clarinet*, "With all the joys, exalted moments, happy associations, and the constant privilege of music as the center of our artistic focus, it seems only reasonable to expect somewhere or other there are some woes."

Upon reaching my 60th birthday I increased my musical practice time anticipating early retirement devoted to uninterrupted study of the clarinet. Soon, however, the woe struck my right thumb and wrist with vengeance. Pain and cramping made it impossible to play more than a few minutes.

A quick review of the medical literature was not encouraging. Dr. Richard Lederman in the *Medical Problems of Performing Artists* (June 1988, Vol. 3, No. 2) states that the treatment of "musicians' cramp" is, unfortunately, no more effective than it was 100 years ago.

The next step was a visit to the orthopedist specializing in problems of the hand. Happily he found no discernible anatomic changes, only a severe overuse syndrome. He therefore devised a splint to support the wrist and hand. The splint described by Mazzeo in the same article quoted above could very well have been made by the same orthopedist. Woe upon woe, not only did this device feel very clumsy but added weight to the already overburdened wrist and thumb.

"Lighten up" was the next order of the day. This only proved that there is some difference in the weight of the instruments of different makers but too little to benefit this problem. Attempts at finding lighter barrels and bells was fraught with intonation and resonance problems.



hanging from the neck strap, mouthpiece and barrel demolished by striking the floor.

The next idea was to solder the ring to the thumb rest. The repairman was concerned that in time the thumb rest might pull from the instrument. He also felt the resale value of the instrument could be decreased by this odd addition. This idea did provoke a method which provided some relief. One of my clarinets has a movable thumb rest and is adjusted with a set screw. By removing the set screw I was able to place a loop of narrow nylon strap beneath the thumb rest. Thus I could hook the saxophone neck strap in this loop and happily play without discomfort. This idea has one disadvantage. The left thumb hits the strap and this I found very distracting. For those who do have the removable thumb rest, this could very well be the answer. At least it can be tried with little expense and effort. Heavy cord or even a piece of thin wire could be used. Take care with the wire not to scratch the instrument. In my search for the proper material I did just that. So far the thumb rest has not pulled from my clarinet, though I used this for only a short time.

Again to quote Mazzeo, "It is a real test of our resourcefulness and such a wonderful feeling when we can, by ourselves, find satisfactory solutions." Digging through my collection of old mouthpieces, barrels and ligatures, behold the lyre left from school days and marching bands! With a bit of juggling I found I could place the lyre backwards on the clarinet with the post of the lyre on the same side as the thumb rest. Quickly I returned to the instrument maker who cut off the lyre leaving the post intact. He did not shorten the post but removed only a short piece so that the neck strap is held away from the body and does not touch the left thumb. He then soldered the metal ring to the end of the post. Then this ring was large enough to accept the hook of a neck strap.

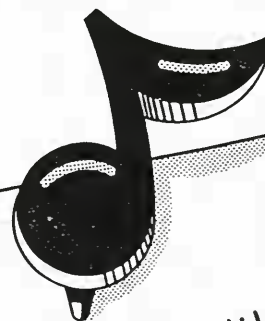
If one is fortunate enough to have a lyre from which the post can be unscrewed from the ring around the body of the clarinet, so much the better. It is then necessary only to remove the post when placing the clarinet in its case.

Four years and many, many hours of practice and performance later, the thumb and wrist give no problem. In fact, I feel that fatigue is less a factor than it was prior to the use of my "invention," for the thumb never tires from holding the two or so pounds of the clarinet. The clarinet also balances nicely when left hanging from the strap so one is able to sort music, answer the phone or run to the door without the necessity of finding a spot to deposit the instrument.

The cost of this "thumb solution" is minimal. The instrument maker charged only a few



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dollars to solder the ring to the post. In fact, he used the ring from the f#/b of an old clarinet. Should it be necessary to buy a new lyre, the price is under 10 dollars. For the price of a few reeds the thumb solution is found.

ABOUT THE AUTHOR ...

Heston L. Wilson is a graduate of Stanford University where he earned the B.A. and M.D. degrees. He was professor of otolaryngology at the University of Washington (1954-1988) and associate clinical professor at the University of California at San Diego, School of Medicine (1958-1988). In addition, he maintained a private practice of otolaryngology. His clarinet teachers included Fred Longmuir (San Francisco Symphony) and John Hessen (University of Washington). Due to his specialty and musical contacts he has treated many singers and musicians.

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NEWS FROM JAPAN

A Report on the Sixth Japan Winds and Percussion Competition

by Tsuneya Hirai

The sixth Japan Winds and Percussion Competition was held November 11-26, 1989 in Tokyo. Clarinets are included in this competition every four years, and the 1989 competition included clarinet, bassoon, euphonium and tuba.

A total of 140 clarinet contestants were entered. The prizewinners were: first prize, Ms. Fumie Kuroo; second prize, Ms. Chiaki Mangyo; third prize, Ms. Ayako Oura.

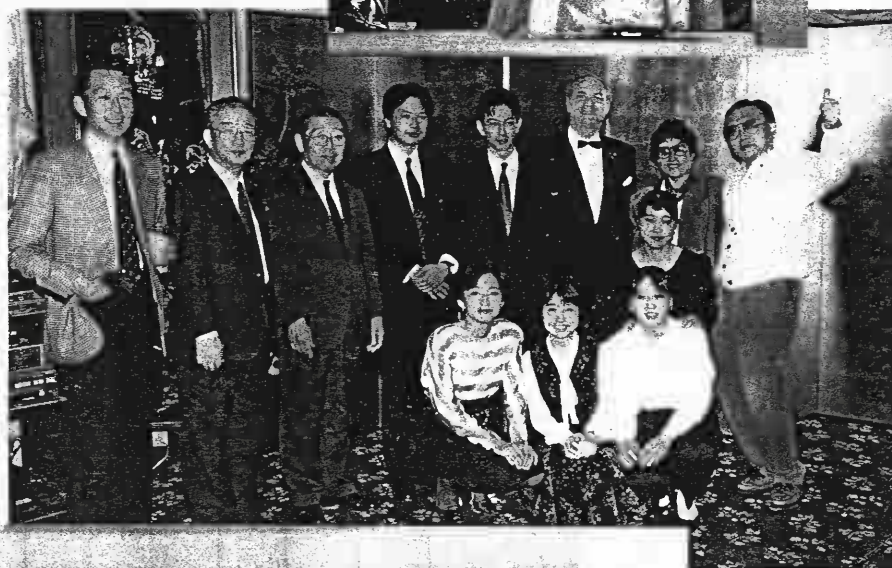
Works performed during the competition included the Stravinsky *Three Pieces* in the first elimination round and two works in the second round to be selected from category 1: either Brahms sonata, and category 2: the Debussy *Première Rhapsodie*, Poulenc, *Sonata*, Widor *Introduction et Rondo*, or the Françaix *Tema con variazioni*. In the final round, the Mozart *Concerto* was performed.

The competition jury included Yukio Ohashi (president), Risei Kitazume, Kunio Chiba, Koichi Hamanaka, Koichi Honda, Junichiro Miyamoto, Yuji Murai and Rolf Eichler. Rolf Eichler was invited from Austria. He played and taught in Japan from 1952 to 1954 and did much for the improvement of clarinetistry in Japan. (See "News from Japan," May-June 1988.)

Fumie Kuroo, first prize winner (photo courtesy of Pipers)



Judges and clarinet finalists (photo courtesy of Pipers)

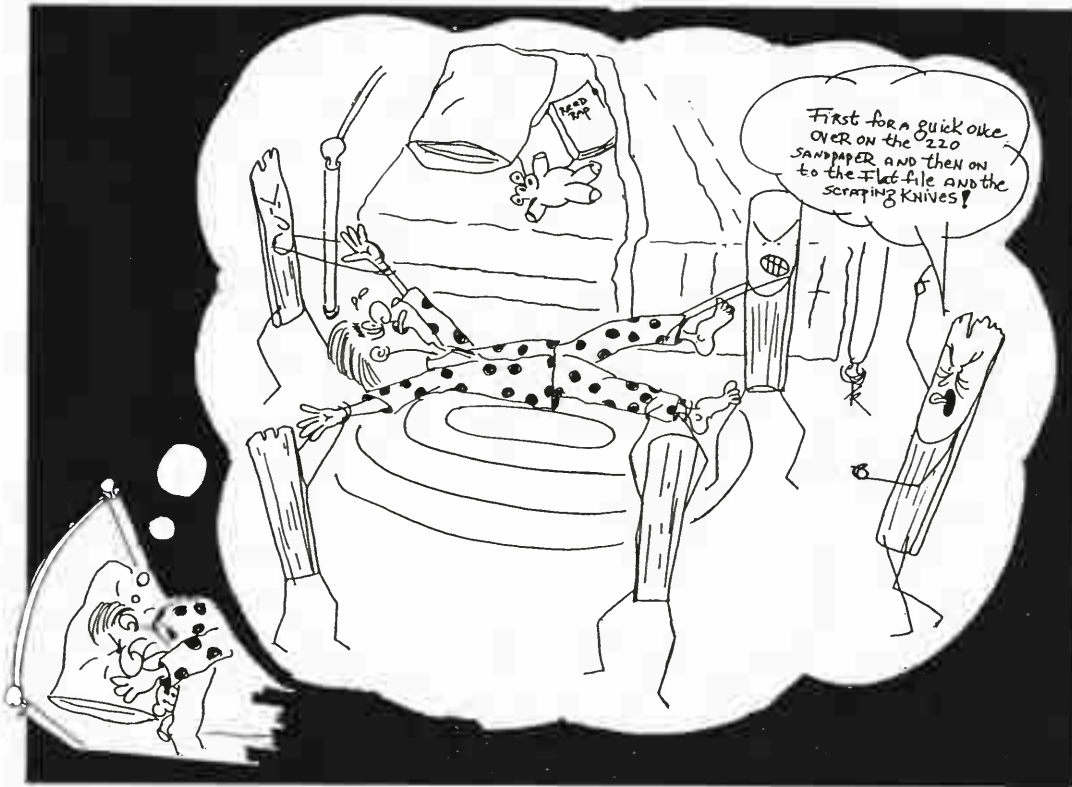


Closing ceremony with all the judges and winners in all four categories (photo courtesy of Pipers)



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Musical Chairs

J. Lawrie Bloom American Conservatory of Music Chicago Illinois

J. Lawrie Bloom, a member of the clarinet section of the Chicago Symphony Orchestra since 1980, has been named to the clarinet faculty at the American Conservatory of Music in Chicago. He will be involved with studio teaching and coaching chamber ensembles as well as serving as chairman of woodwinds and brass.

Bloom also serves as the artistic director of the Eastern Shore Chamber Music Festival in Maryland.



Gary Boyer
California State University
Long Beach, California

Gary Boyer has recently been appointed clarinet instructor at California State University, Long Beach, and principal clarinetist of the Long Beach Symphony Orchestra. He also performs with the orchestras of the Joffrey Ballet and the Los Angeles Music Center Opera, and was formerly principal clarinetist of the Jerusalem Symphony Orchestra for three seasons. He received his master of music degree from the Juilliard School and his bachelor of arts degree from San Jose State University. His clarinet teachers include Joseph Allard, Gary Gray and Gervase de Peyer. A

faculty member of the University of California, Irvine, he also teaches and performs at the Fairbanks Summer Arts Festival, Alaska. Boyer is an active musician for the major motion picture and television studios and is a founding member of the Archwood Chamber Ensemble and the Toyon Woodwind Quintet.



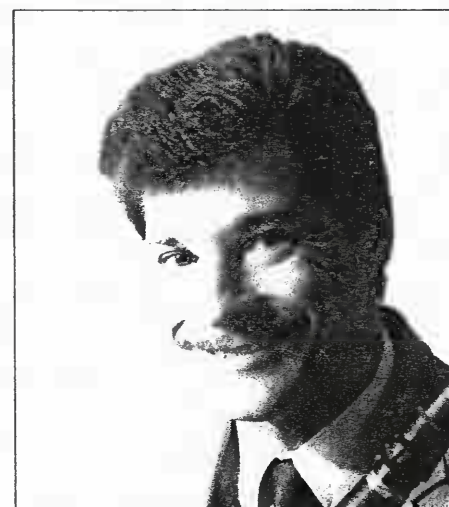
Kelly Burke
University of North Carolina
Greensboro, North Carolina

The University of North Carolina at Greensboro has recently appointed Kelly Burke to the position of assistant professor of music (clarinet).

Originally from Syracuse, New York, Burke holds the bachelor and master of music degrees from the Eastman School of Music where she was a student of Stanley Hasty. Most recently, she completed her doctor of musical arts degree at the University of Michigan as a student of Fred Ormand. An active performer, Burke has performed with the University of Michigan Philharmonia as soloist, presented guest recitals at colleges throughout the Southeast and Midwest, and has recorded with the Eastman-Dryden Orchestra. She has performed with the Toledo Symphony, The South Bend Symphony, the Opera Festival Orchestra of Heidelberg, West Germany, and currently plays with the Greensboro Symphony.

Her duties at the university will include

teaching clarinet and performing with the EastWind Quintet, the resident faculty woodwind quintet. Since her arrival at UNCG, Burke has been a featured soloist with the University Symphony Orchestra and the University Percussion Ensemble. Prior to her appointment at Greensboro, Burke taught at St. Olaf College and was a teaching assistant at Eastman and Michigan.



Grant M. Lawson
Texas A & I University
Kingsville, Texas

Grant M. Lawson was recently appointed to the music department faculty at Texas A & I University. He holds a bachelor of music degree in education and a master of music degree in performance from the Crane School of Music, SUNY at Potsdam. While at Crane he studied under Alan Woy, David Etheridge and Anthony Maiello.

Prior to pursuing a doctor of musical arts degree at Michigan State University, Lawson taught within the New York State public school system for 10 years. During that time he was active as a performer in both the classical and jazz idioms throughout central New York. He is currently completing his DMA degree under professors Elsa Ludewig-Verdehr and Frank Ell. In addition to his clarinet studio, Lawson teaches music theory, technique courses and conducting at Texas A & I.



The Clarinet and Saxophone Society of Great Britain

The Society

Founded in 1976 the Clarinet and Saxophone Society was formed for the mutual benefit of everyone who has an interest in the clarinet or saxophone and their repertoire. Teachers, students, professional or amateur players, manufacturers or composers, the Society has members in twelve countries, including the U.S.A. and Australia.

Membership of the Society not only admits you to the Society's benefits but also enables you to generate new contacts, form new groups or ensembles and promote and strengthen the development of the art of the single reed.

The main purpose of the society is:

- To publish a quarterly magazine providing information and research relating to the clarinet and saxophone, with particular regard to performance, repertoire, history, design construction and maintenance together with reviews of concerts, books, new music and recordings.
- 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.
- To encourage research into the development of the design and construction of the instruments.
- To provide a lending library service for members.
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- To furnish members with expert advice.

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The Annual Congress

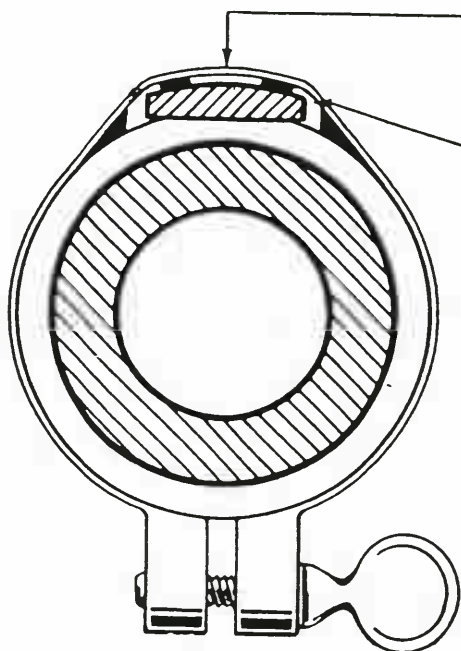
The society's Annual Congress takes place in July each year at which members from throughout Britain as well as from overseas come together for a weekend of recitals, lectures, demonstrations, clinics and workshops.

The Annual Teachers' Course

This is held at Easter each year and is specifically designed for teachers of the clarinet and saxophone.

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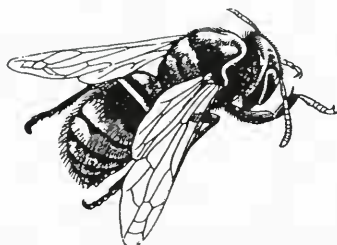
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REVIEWS

MUSIC REVIEWS

by Joseph Messenger

Gaspard Kummer, *Adagio & Variations*, opus 45 for basset horn and orchestra. Ed. Georgina Dobrée. Chantry Publications, Studio 1, 94 Woodland Gardens, London N10 3UB, England, 1988.

Christian Rummel, *Andante Varie* for basset horn and piano. Ed. Georgina Dobrée. Chantry Publications, 1988.

The basset horn revival of recent years has produced publication of a surprisingly large repertoire of music from a relatively brief time period. Because the popularity of the instrument during this period was largely the result of performances by clarinet virtuosos looking to dazzle audiences, there is a certain sameness to much of the music, and the theme and variation was a much used form.



Georgina Dobrée, well-known British clarinet and basset horn artist, has provided additions to this repertoire, and they will be welcomed by basset horn players looking for something new to program.

Gaspard Kummer (1795-1870) wrote 130 compositions for the flute, several bassoon concertos, and this set of highly idiomatic and virtuoso variations for basset horn. The theme is from the finale of Act I of the opera *Armida* by Rossini. The variations follow the standard pattern but are quite daring for the period,

alternating the registers of the instrument effectively and ending with a flourish to the top C of the written range before ending on the C four octaves lower.

Christian Rummel occupies a unique place in clarinetistry, apparently having been responsible for the mis-attribution of the *Adagio* from Heinrich Baermann's *Quintet*, opus 23 to Richard Wagner. This error should not obscure the substantial number of works he wrote for both clarinet and basset horn. His works were published by Schott, perhaps because one of his daughters married a member of the Schott family.

This set of variations is interesting but not as good as the Kummer work, and the final variation becomes somewhat tedious before it ends. Nevertheless, if one has a basset horn, this work is worth having and programming.

The music is spiral bound on heavy paper with clear notation and well thought out page turns. Editorial markings are clearly noted as such, and there is extensive biographical information. Performers will find these pieces challenging and audiences will enjoy them.

by Jerry Pierce

Antonin Dvořák, *Sonatina in G major*, Opus 100. Transcribed for clarinet and piano by Eric Simon. International Music Company, 1989, \$7.50.

George Enesco, *Roumanian Rhapsody No. 1*, Opus 11, no. 1. Transcribed for clarinet and piano by Eric Simon. International Music Company, 1989, \$9.50.

W.A. Mozart, *Duo*, K. 370. Transcribed by Eric Simon. International Music Company, 1989, \$6.00.

Antonin Dvořák left no solo works for the clarinet. A *Quintet* he composed for clarinet and string quartet was destroyed by him when he was "purging" his compositions of any music he didn't wish left for posterity. The *Sonatina in G major* is a transcription of the violin *Sonatina in F major* that Dvořák composed while in America (1892-95). Dr. Simon says the *Sonatina* lends itself ideally to a transcription for clarinet and piano. The texture, as well as all dynamics and phrasing were left intact except for a few minor changes to accommodate the character-

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istics of the clarinet. Actually, the title of this work is now misleading. While the B♭ clarinet part is in G major, the concert key is still F major.

The *Roumanian Rhapsody No. 1* for orchestra of George Enesco features the clarinet in many solo passages. Although Enesco used the clarinet in his 1906 *Dixtuor*, Opus 14 (for double woodwind quintet) and in his orchestra works, he never composed any works using the instrument in any small chamber music settings. Much of Enesco's life was spent in Paris (and in fact as a young man he changed his name from the Roumanian "Enescu" — which translates rather unflatteringly in French — to "Enesco" at the suggestion of his publisher).

Regent Music Corporation in 1945 published a volume of clarinet solos with piano accompaniment titled *Benny Goodman Plays the Classics* which contained a much shorter version of the *Roumanian Rhapsody No. 1*. No transcriber credits are given so one is left to guess as to whether this solo is the work of Benny or not. Benny's version was in the concert key of G (putting the B♭ clarinet in the key of A). Eric

Simon's transcription is in the key of B♭ concert, which is certainly more favorable to the B♭ clarinet and adheres to the original orchestral version in length.

W.A. Mozart needs little introduction to clarinetists. His music fits our instrument so well. Dr. Simon's transcription of the *Quartet for Oboe and Strings*, K. 370 for clarinet and piano is no exception and a most welcome addition to our repertoire.

These pieces were originally published by Bourne and it is to International's credit that they have seen fit to republish these transcriptions of Eric Simon. The works are certainly within the grasp of good high school players. Page turns are all possible and well thought out, though in the case of the Mozart, one turn in the Rondo movement might be chancy.

Don't shy away from these works because they are transcriptions. We are fortunate that major clarinet teachers such as Simeon Bellison, Gustave Langenus and Eric Simon have seen fit to enrich our repertoire with works by composers who didn't compose enough for our instrument.

H.E. Klosé, *30 Etudes for Clarinet*. Ed. Jerry Kirkbride. International Music Company, 1989, \$9.00.

Hyacinthe Eleonore Klosé (1808-1880) along with August Buffet developed the system of fingering for clarinet used in most of the world today. We know this system as the "Boehm System." To show the advantages of this clarinet, Klosé wrote many works for the development of technique. These *30 Etudes* are based on the works of the violinist Henry Aumont. Better junior high school students could be introduced to Klosé with this volume. The entire 30 etudes never wander beyond the key signatures of two sharps or two flats, but about every combination of fingering is covered within the range used in this work . . . low E through high F. While these studies might have the appearance of wallpaper, they are the path to a sound technique when used with other etudes of Klosé and the studies of Baermann, Stark, Jeanjean and Rose.

The *30 Etudes* have been available in the U.S.A. for years with the old Cundy-Bettoney edition. Leduc also publishes the etudes revised by Paul Jeanjean. Kirkbride seems to have



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followed Jeanjean's lead and used the Leduc edition as the basis of this International edition. This is all well and good except that when one changes the "rf" to the modern day "sf," one is changing the meaning. Daniel Bonade told me that the "rf" used in that time was certainly a lighter accent than the "sf."

I have mixed emotions about the size of the print. The notes are big and easy to read. This means that International has chosen a 68-page format to fit the music into the 9" x 12" page size. After the first several etudes, most page turns are impossible. The earlier editions used a 48-page format and were able to contain the etudes within two pages. I like to see the whole etude without having to turn the page, but I like the large notes.

To International's credit, their general high standards of covers and paper should stand up to a student's wear and tear.

by Paul Harvey

Lotta Maria Hertlein, *Homage* for Clarinet and Piano. Southern Music Company, 1989, \$12.50.

This is a three-movement work in the Indiana University Series selected by Bernard Portnoy, dedicated to Kathleen Jones, principal clarinet of the Orquesta Sinfonica de Puerto Rico.

The first movement, "Fantasia," is marked "rapid and flowing"; the second, "Canzona," is rubato, and the last, a Tarantella, is characteristically fast and lively.

Stylistically, the work is a model of sincerely felt emotions, effectively translated into a musically sensitive contemporary language. The writing throughout is idiomatically sympathetic for the clarinet, and there are some extremely telling climactic points.

by Harry R. Gee

Mary Jeanne van Appledorn, *Sonatine* for Clarinet and Piano. Dorn Publications, Inc., Box 206, Medfield, MA 02052, 1988.

Mary Jeanne van Appledorn, professor of music at the School of Music, Texas Tech University, has won many honors and distinctions for her commissioned works for band and solo instruments.

Sonatine is created in a quasi four-section sonata form where each section is connected. The outer sections are rhapsodic and have the alternation of 11/8 and 10/8 rhythmic patterns. The first motto, entering in the clarinet, is marked by its initial quick figure followed by a long, slow vibrato and slight pitch bend. After its restatement a minor third below, a second short motto leads to a brief development of both mottos. The second section, marked Meno mosso, recalls figures of the first section in the clarinet with sostenuto pedal effect in the accompaniment. The third section, marked Molto meno mosso, features unaccompanied solo clarinet in a variety of virtuoso passages which include a few timbral transformations and multiphonics. The fourth section, Tempo primo,

returns a shortened version of the first section.

This well-written and idiomatic composition for the clarinet includes expressive and legato passages with a piano accompaniment which is not excessively difficult. The outer sections of 11/8 and 10/8 fall easily into patterns of dotted quarter and quarter notes. *Sonatine* was premiered by Edward Gilmore, clarinet, and Kazuko Inoue, piano, on October 17, 1988, at Weill Recital Hall at Carnegie Hall.

The recording of *Sonatine* by these artists is available on OPUS ONE CD 147, available from OPUS ONE, Box 604, Greenville, ME 04441.

COMPACT DISC REVIEWS

by Michèle Gingras

Music from Iceland. Einar Jóhannesson, clarinet. Jean-Pierre Jacquillat conducts the Iceland Symphony Orchestra. W.A. Mozart, *Clarinet Concerto*; César Franck, *Symphony in D minor*. Playing time 70:56. SKIFAN SCD-46.

Music of Askill Másson. Einar Jóhannesson, clarinet. *Trio for clarinet, violin and viola*; *Prim* for solo snare drum; *Partita (Nocturne)* for guitar and percussion; *Sonata* for solo marimba; *Clarinet Concerto*. Playing time 63:00. Gramm GDC-101.

Einar Jóhannesson studied clarinet at the Reykjavik College of Music with Gunnar Egilson. He later continued his studies in England with Bernard Walton and John McCaw. He holds many prestigious prizes and is presently first clarinet in the Icelandic Symphony Orchestra. His studies in London proved most influential as his style demonstrates British qualities such as vibrato and a dark, rich sonority. His expressive phrasing in Mozart's Adagio almost borrows Romantic ideas but without shifting out of character. Jóhannesson's virtually flawless technique never takes over the musical idea. His choice of short cadenzas in the first movement is different from the version usually heard.

The first recording with the Iceland Symphony Orchestra shows great musical sensitivity and stamina. Jean-Pierre Jacquillat was chief conductor of the orchestra from 1980 until his tragic death in the summer of 1986, only a few weeks after he completed his engagement in Iceland.

Jacquillat had not recorded the remaining music of this disk before his untimely death. It was therefore decided to use a live performance of the Franck Symphony. Jóhannesson's playing in the last movement seems tamer than during the concerto, which demonstrates good

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MOZART:
Klarinettu-konsert
í A-dúr, K.622
Allegro
Adagio
Rondo: Allegro



CÉSAR FRANCK:
Sinfónía í d-moll
Lento-Allegro non troppo
Allegretto
Allegro non troppo



flexibility. The Iceland Symphony is a first-rate orchestra which displays an array of artistic qualities.

The next recording shows us yet another facet of Jóhannesson's playing, this time with contemporary repertoire featuring Icelandic composer Askell Másson (b. 1953, Iceland).

Másson studied clarinet in Reykjavik at an early age, later switching over to percussion. He developed a highly personal percussion technique, finally concentrating on hand-played drums from all over the world. After studies at the Reykjavik College of Music and a period of self-study, he went to London to study composition with Patrick Savill.

Trio (1983) was dedicated to Jóhannesson. The work's three movements are all based on the same material — an eight-bar melodic line. In the first movement the focal point is on contrapuntal treatment; in the second, rhythm, and the third, timbre. The work contains a number of contemporary clarinet techniques, such as color changes and multiphonics. It is an interesting work which could easily become part of one's extended repertoire. This

instrumentation works well for clarinet — the unusual combination with violin and viola permits the clarinet to be scored as both a solo and chamber instrument.

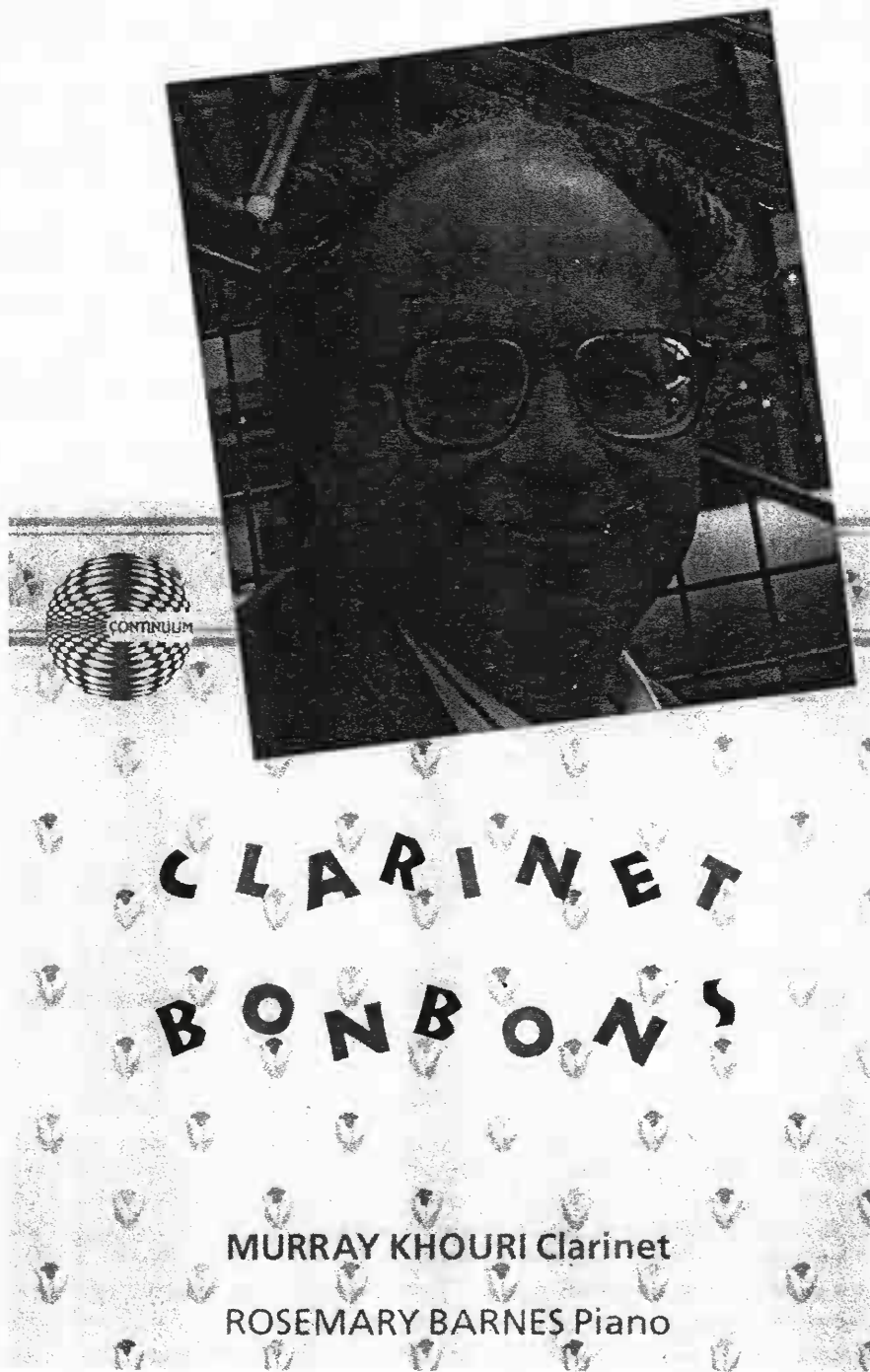
Clarinet Concerto (1980) (Jóhannesson, cl.; Iceland Symphony Orchestra, Páll P. Pálsson, cond.) is in one continuous movement which includes three cadenzas, each one being longer than the previous one. It includes several contemporary clarinet techniques, such as quarter-tones, portamento, and multiphonics. It is a rather difficult work to perform. There is a constant shift from the "contemporary" sound to the more tonal, almost impressionistic style. The orchestra is very well utilized with its instrumentation and texture.

Jóhannesson shines in both recordings. His musical taste is highly refined and his flexibility in styles makes him a most resourceful artist. The music culture of Iceland is hardly known at all outside of its boundaries and deserves to be heard by a wider audience. These and other recordings may be obtained through Gunnar Egilson, Office Manager, Iceland Symphony Orchestra, P.O. Box 707, 121 Reykjavik, Iceland.

by Bradley A. Wong

Clarinet Bonbons. Murray Khouri, clarinet; Rosemary Barnes, piano. Babin, *Hillandale Waltzes*; Cardew, *Scherzo*; Richardson, *Roundelay*; Seiber, *Andantino Pastorale*; Benjamin, *Jamaican Rumba*; Rimsky-Korsakov (arr. Bellison), *Introduction and Hymn to the Sun*; Rachmaninov, *Vocalise*, Op. 34, No. 14; Pierné, *Canzonetta*; Schmitt, *Andantino*; Dukas, *Alla Gitana*; Satie, *Trois Gymnopédies*; Messager, *Solo de Concours*; Ravel, *Pièce en forme de Habanera*. Playing Time 57:16. Continuum CCD 1014.

In "An Interview with Murray Khouri" (Volume 16, Number 4) it was said that Khouri is "perhaps London's most indefatigable musician," and described his great diversity as a performer. In the liner notes to **Clarinet Bonbons** Khouri says that he hopes this recording "might help change the attitude that a clarinet can't sustain interest in the way a piano or violin can. This programme shows how attractive and diverse a clarinet recital can be."



As the title implies, this CD consists entirely of light classical repertoire, most of which would be appropriate for opening or closing a recital.

Khouri plays with a big, robust sound with generous amounts of vibrato, and he gets a wide range of colors from his Leblanc LX clarinets. He has both the technique and style to make his performance of this type of repertoire very successful. The playing ranges from elegant (Pierné) to dramatic (Rimsky-Korsakov), from poignant (Rachmaninov) to sultry (Ravel). Of the two most substantial works on the recording, the *Messenger* is sometimes lacking in fluidity, but the *Babin* is brilliantly played, as impressive in its humor as its technical virtuosity.

Khouri says that "this 57-minute sequence is like a good Asian meal: fifteen separate dishes, each highly flavoured, adding up to a tasty and satisfying whole." As partial as I am towards Asian food, I must confess that I don't always like everything placed on the table. In this case the *Jamaican Rumba* is the piece that I usually pass on, but I do enjoy the rest of this CD. If this type of program appeals to you, I recommend you listen to this recording (the *Babin* alone makes this worth having). The recorded sound is fine, Rosemary Barnes is an able accompanist, and Murray Khouri is an excellent clarinetist.

* * * * *

Reger and Brahms Sonatas: Charles Stier, clarinet and William Bloomquist, piano. Max Reger *Sonata in B-flat Major*, Opus 107; Johannes Brahms *Sonata in F minor*, Opus 120, No. 1. Playing time 49:58. Elan Recording CD-2224.

Every so often in the clarinet world a recording comes along that sets the standard by which all others must be judged. In this reviewer's opinion, such classics as Robert Marcellus' Mozart *Concerto* or Karl Leister's Brahms *Quintet* epitomize depth of musical understanding combined with a uniquely beautiful and personal style of playing.

Stier's interpretation of Reger's towering *Sonata in B-flat* Opus 107 is another classic landmark in the history of clarinet recordings. This performance exemplifies a deep and genuine balance between the manuscript's technical demands and consummate artistry. The listener experiences a mystical journey from the passionate opening theme of the first movement—Moderato, to the sensitive and intimate Adagio, to the exciting and driving Allegretto con grazia. His Brahms *Sonata in F minor* Opus 120, No. 1 certainly is both powerful and spirited. During the Andante un poco Adagio, Stier's performance is both exquisitely intimate and uniquely expressive.

Stier's sound is dark and lyrical. This is created in part by the fact that his clarinets were designed and crafted specifically for him by the German master, Herbert Wurlitzer. These "Reform-Boehm" clarinets feature a special interior design, mouthpiece and fingering system. The Wurlitzer "Reform-Boehm" clarinet appears to bridge the gap between the French fingering system and the German bore.

Bloomquist plays with the bravura of a soloist and the sensitivity of a *Lieder* companion. The colors, clarity and depth of sound that he draws from the handmade Falcone piano used on this recording are the perfect match for Stier's Wurlitzer clarinet. The Falcone's rich, lower register is well balanced with the brilliant and exciting upper register. The quality of the recording itself is very much like a good chamber music hall—clean and clear with just a touch of ambience.

This disc is the recording debut of two up-and-coming young American soloists. In this reviewer's opinion, this is a must purchase for any serious audiophile. If your local record store does not have this highly recommended disc in stock, it can be ordered from Elan Recordings, PO Box 748, Adelphi, MD 20783, 310-864-0499, \$13.99.

RECITALS

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CONCERTS

Student ...

Pamela Becker, clarinet, Soloist with the Texas Christian University Symphony Orchestra, Student Concerto Competition Winner, February 27, 1990, Rondo from *Concerto in A*, K. 622, Mozart

Susan Bullock, clarinet, University of Victoria, February 28, 1990. *Sonatine*, Honegger; *Trio in A Minor*, Op. 114, Brahms; *Three Etudes on Themes of Gershwin*, Harvey; *Sonata*, Poulenc

Anne Louise Fulton, clarinet, Senior Recital, University of Maryland, March 12, 1990. *Sonatina*, Heiden; *Fairy Tales*, Op. 132, Schumann; *Preludes and Nocturnes for a Summer Night*, Op. 35, Heim; *Pas de Deux for Clarinet and Percussion*, Russell; *Three Intermezzi*, Op. 13, Stanford

Christopher Gibson, clarinet, Graduate Recital, University of Missouri-Kansas City,

December 11, 1989. *Three Bagatelles*, Finzi; *Première Rhapsodie*, Debussy; *Konzertstück*, Op. 113, No. 1, Mendelssohn; *Sonatina*, Martinu; *Sonata*, Op. 120, No. 1, Brahms

Colleen Maybin, clarinet, University of Victoria, January 21, 1990. *Adagio and Tarantella*, Cavallini; *Three Visions for an Imaginary Dancer*, Camilleri; *Sonata*, Op. 167, Saint-Saëns

Faculty and Professional...

Marcel Ancion, clarinet, Guest Recital, Texas Music Educators Association Convention, February 9, 1990. *Three Pieces*, Stravinsky; *Sonata for Clarinet and Piano*, Poulenc; *Reflexion*, Lysight; *Progressions*, Wagnien

Carl Anderson, clarinet, Jacksonville State University, January 29, 1990. "A Singular Experience," *Fantasia in A Minor* (piccolo clarinet), Telemann; *Three Pieces* (clarinet in A), Berkeley; *Statics* (bass clarinet), Gabel;

Improvisation Z for Clarinet and Tape (clarinet in Bb), Siennicki; *Fantasy*, Op. 87 (clarinet in Bb), Arnold; *Soundspells Fantasy* (clarinet in Bb), Kupferman; *Sonata No. 3* (clarinet in A), Klaus; *Bilbies* (clarinet in Bb), Cleary; *Syrinx* (piccolo clarinet), Debussy

David Randall, clarinet, Cindy Christensen, clarinet, Don Christensen, clarinet and Gudrun Sinclair, clarinet, with the Orchestra of the Schlosshof Opera Friedrichshafen, Tettngang, West Germany, January 7, 1990. *Overture to the Opera Doktor und Apotheker*, Dittersdorf; *Concerto for Two Clarinets and Orchestra*, Op. 91, Krommer; *Mini Concerto*, Jacob; *Concertante for Four Clarinets and Orchestra*, Op. 2, Schindelmesser

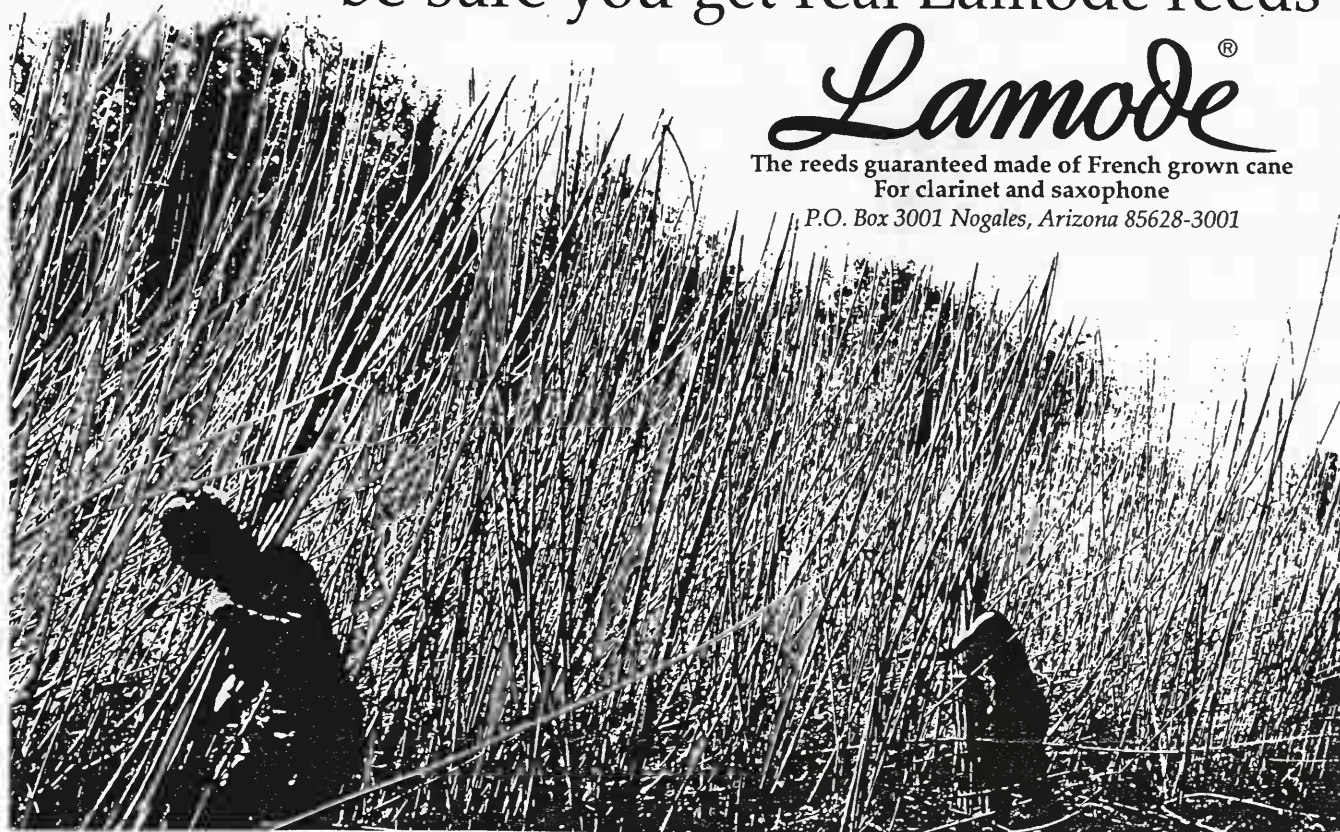
Georgina Dobrée, basset horn, Wigmore Hall, London, England, December 19, 1989. *Andante Varie*, Rummel; *Toward the Centre of Gravity*, Op. 12, Pokorny; *Brigands' Sonatine*, Flosman; *A Tunnel of Time*, Op. 66, Patterson; *This Green Tide*, Op. 103, Lutyens; *Reflections*, Heron; *Four Airs*, Op. 50, Reed

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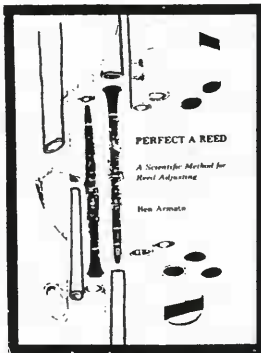
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Phyllis Harding, clarinet, First Presbyterian Church, Livermore, California, October 29, 1989. *Le Tombeau de Ravel*, Benjamin; *Drei Romanzen*, Schumann; *Two Majoran Pieces*, Horovitz; *Trio Miniaturen* for clarinet, cello and piano, Juon; *Grand Duo Concertante*, Weber

Patricia Kostek, clarinet, with Ron Hathorn, clarinet and Thomas Aber, bass clarinet, Johnson County (Kansas) Community College, Ruel Joyce Recital Series, November 8, 1989. *Trio No. 6*, Devienne; *Divertimento No. 5*, Anh. 229, Mozart; *Sonata for Solo Clarinet (Lyrique)*, Gorkovsky; *Three Etudes on Themes of Gershwin for Unaccompanied Clarinet*, Harvey; *Trio No. 2*, Op. 7, Bouffil

Linda Pierce, Jerry Pierce and John Sherry, clarinets and basset horns, High Street Concert Series, Muncie, Indiana, March 9, 1990. *Concerto*, Op. 35, Krommer; *Abime des Oiseau* (from *Quatuor pour la fin du temps*), Messiaen; *Clarinettissimo*, Jettel; *Bao La*, Tiet; *Trio*, Op. 87, Beethoven/Rose

Jan Scott, clarinet, and Michael Hooley, percussion, McMurry College, January 30, 1990. *An Entertainment*, Hervig; *Lagrimas de las Lunas*, Sanders; *Five Bagatelles*, Parker; *Spirit Puck*, Fricker; *Corker*, Larsen

Dennis Smylie, bass clarinet and basset horn, and Lawrence McDonald, clarinet, Cleveland Museum of Art, December 3, 1989. *The Swan*, Saint-Saëns; *Sonatine Sportive*, Op. 63, Tcherpnin; *STRATA*, Martino; *Suite No. 1 in G Minor*, S. 1007, Bach; *A Circle in the Fire*, Wolman; *Three Concerto Compositions* for bass clarinet and piano, Reiner; *Concert Piece No. 2 in D Minor*, Op. 114, Mendelssohn

Dawn Ellen Whaley, clarinet, Danbury Music Centre, Danbury, Connecticut, March 3, 1990. *A Circle in the Fire* for bass clarinet and tape, Wolman; *Bedtime Stories*, Johnson; *Heal the Wounds of War*, Steen; *Reminiscence* for clarinet, tape and sound processing, Kopecky; *Satya IV* for solo clarinet, Dinescu; *Landscape of Memory* for clarinet, sound processing and videotape, Maruyama

Gary Whitman, clarinet, Soloist with the Texas Christian University Wind Ensemble, February 16, 1990. *Concerto No. 2 in Eb Major*, Op. 74, Weber

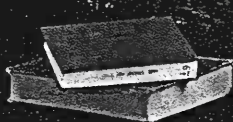
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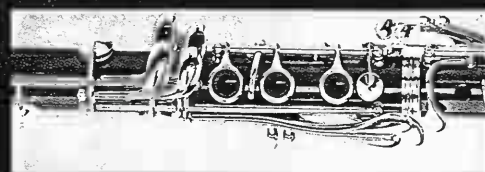
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