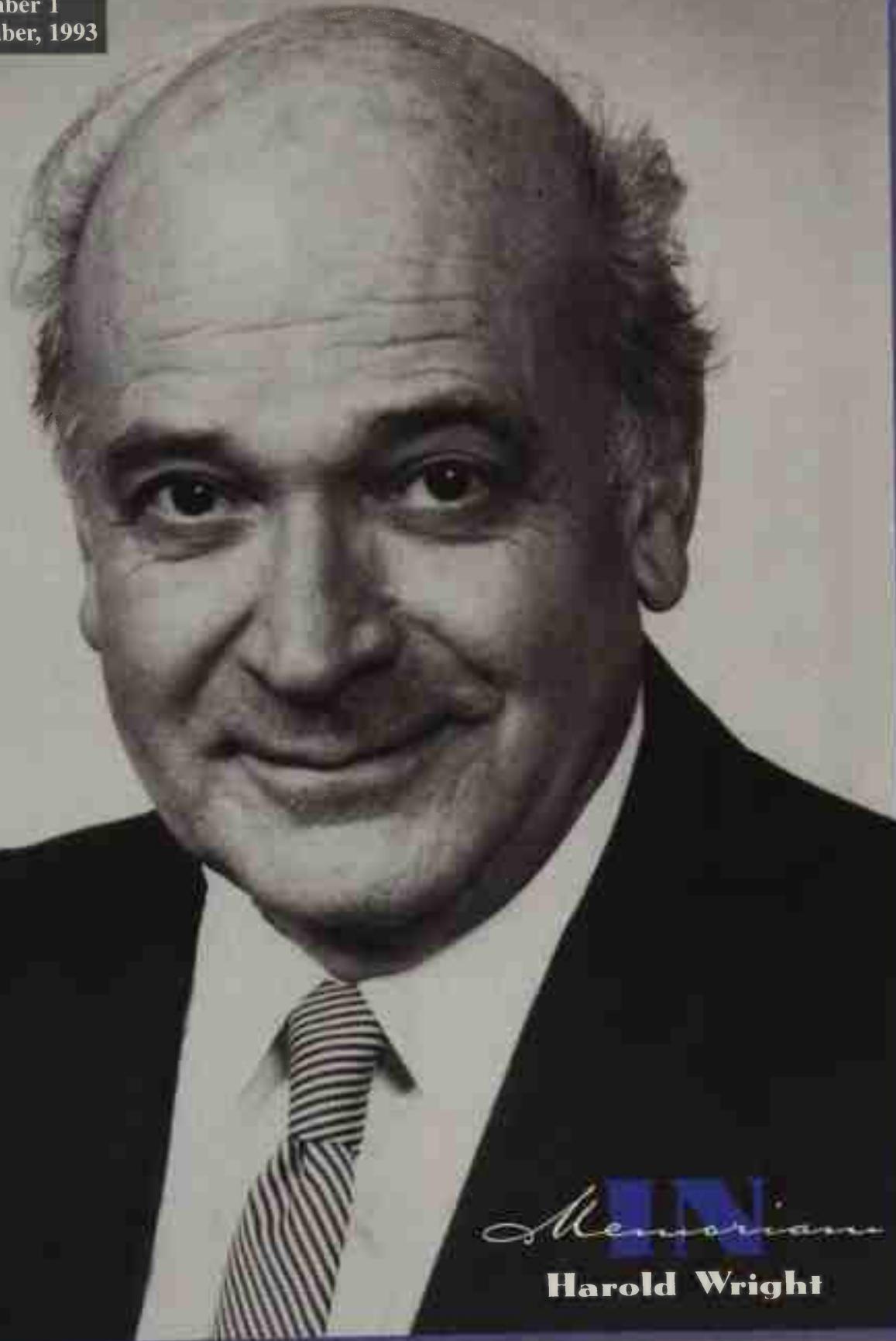


# The Clarinet

Volume 21 Number 1  
November-December, 1993

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# the clarinet

Volume 21, Number 1

November/December 1993

## ABOUT THE COVER...

Harold Wright

Photo courtesy Boston Symphony Orchestra, Inc.

## INDEX OF ADVERTISERS

Alfred Publishing Co.	15
Albert Alphin	6
Ben Armato	15
Ball State University	16
Bay-Gale Woodwind Products	6
Kalmus Bloch	40
Boosey & Hawkes / Buffet	Inside Front Cover
Boston Records	7
Brannen Woodwinds	11
Brixton Publications	10
Brook Mays Music Co.	5
Castle Music	29
Clarinet and Saxophone Society of Great Britain	11
Clark Woodwinds	88
Richard Corpolongo	41
Crystal Records	26
DEG Music Products Inc.	45
John Denman Reeds	35
John DeWitt Music	45
Robert DiLutis	41
Paul D. Dirksmeyer	29
Duquesne University	29
Peter Eaton	42
Florius Music Press	51
Clark W. Fobes	43
Ignatius Gennusa	51
Glotin	30
Harid Conservatory	46
Houston Band Instrument Co.	14
Indiana University School of Music	73
<i>The Instrumentalist</i>	27
International Musical Suppliers	52
Robert James Products	51, 61
Jupiter Band Instruments	86
Leblanc	36, 37, 86, 87, Inside Back Cover
Mitchell Lurie	60
Lubyen Music	54, 55
Manhattan School of Music	67
Marks Music	56
Vincent Marinelli	60
Moonlight Press	63
Philip Muncy	17
Norcat Music Press	63
Olathe Band Instrument	33
Ongaku Records	74
Oxford University Press	77
Peabody Conservatory	81
James Pyne	71
Pomarico	85
B. Portnoy Clarinet Accessories	75
R.V. Publishing	83
Reed-Well by Hagen	76
Rico International	2
Riffault	86
Luis Rossi	72
Sayre Woodwinds	82
Selmer	Back Cover
Seneca Woodwind Shoppe	75
Southern Music Co.	86
Summit Records	69
U.S. Air Force Band of the Rockies	9
University of Bridgeport	70
University of California Press	84
University of Oklahoma	57, 63
Vandoren	88
Wind Instrument Products	82
The Woodwind	80
Woodwind Chamber Music Press	85
Yamaha	79

## Features

CLARFEST '93 • GHENT, BELGIUM • JULY 11-15 <i>A Report by James Gillespie</i>	18
CLARINETFEST, CHICAGO 1994 <i>A Report by Julie DeRoche</i>	28
PRODUCT REVIEW <i>by Eli Eban</i>	30
THE 1993 I.C.A. HIGH SCHOOL SOLO COMPETITION <i>A Report by Melvin Warner</i>	31
THE CLARINET SECTION OF THE BUDAPEST SYMPHONY ORCHESTRA OF THE HUNGARIAN RADIO <i>by Beatrix Balogh</i>	32
THIRD FESTIVAL FOR VENEZUELAN CLARINETISTS 1993 <i>by Daniel Granados</i>	34
ARTICLES ON THE CLARINET <i>Compiled by Raphael P. Sanders, Jr.</i>	35
IN MEMORIAM: HAROLD WRIGHT (1927-1993) <i>by Bruce Creditor</i>	38
IN MEMORIAM: ROBERT C. SCHMIDT	41
IN MEMORIAM: ROBERT LUYBEN (1916-1993)	42
REMEMBERING AARON SILBERMAN <i>by Joan Warysa Porter</i>	43
1993 YOUNG ARTIST COMPETITION	44
CLARINET CROSSWORD <i>by John R. Snyder</i>	46
AN INTERVIEW WITH IGNATIUS GENNUSA <i>by Terry Guidetti</i>	48
SOME REMARKS ON THE BASS CLARINET IN A <i>by Daniel N. Leeson</i>	52
ORCHESTRAL AUDITION MASTER CLASS FOR BASS CLARINET <i>by Edward Palanker</i>	58
CLARINET SECTIONS IN ORCHESTRAS OF THE S.W. UNITED STATES <i>Prepared by Mark Hollingsworth</i>	61
TRIOS FOR FUN <i>by Salli Chmura</i>	62
MINUTES OF THE 1993 I.C.A. GENERAL BUSINESS MEETING <i>by Patricia Kostek, Secretary</i>	64
I.C.A. STATE AND REGIONAL CHAIRS	68
AN ERRATA SHEET FOR IDA GOTKOVSKY'S CONCERTO LYRIQUE <i>by Linda Cionitti</i>	78

## Departments

LETTERS	4
PIERCE'S POTPOURRI <i>by Jerry Pierce</i>	6
CLARINOTES	8
CLARANALYSIS <i>by Lee Gibson</i>	10
CLARINET PEDAGOGY <i>by Howard Klug</i>	12
ICA FINANCIAL STATEMENT <i>Prepared by Konrad Owens</i>	13
AUDIO NOTES <i>by Bradley A. Wong</i>	14
THE CLARINET — INDEX TO VOLUME 20, 1992-93	66
MUSICAL CHAIRS	70
REVIEWS	72
RECITALS AND CONCERTS	80
THE PRESIDENT'S MESSAGE <i>by Howard Klug</i>	84
CLASSIFIED ADVERTISING	88



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# LETTERS:

(Letters intended for publication in *The Clarinet* should be addressed to James Gillespie, Editor, "Letters," *The Clarinet*, College of Music, University of North Texas, Denton, Texas 76203-6887 and may be edited for purposes of clarity and space.)

I read Earl Thomas' "Anatomical Essentials in Clarinet Hand Position" (*The Clarinet*, May-June 1993) with interest. In all the speculating about which was the best hand position, Mr. Thomas completely overlooked what I feel is the most common cause of the muscular/nervous difficulties described. That is, the awkward placement of the thumb rest in the first place. If one takes the thumb rest off a clarinet and puts the fingers on the holes, the thumb usually ends up in a quite different position from that which it is forced into by the thumb rest. I know from my own and others' experiences that after developing pain in my hand, moving the thumb rest (or, at least, getting an adjustable thumb rest put on) was instrumental in eliminating the discomfort. I'm sure that my hand position (and others' with whom I talked) is correct. I suspect that the problem of the "subject" was just waiting to happen and it wasn't the poor hand position which caused the pain but the cumulative effect of twenty-odd years of playing in an awkward position compounded by the fact that the subject's body was undergoing the normal effects of aging, where it was no longer as supple and flexible as it used to be and so, unable to sustain the damage from the awkward position. After all, if someone has gotten as far as to be in a full-time orchestra, he is probably playing correctly for his physiology.

The solution to this is to *make all clarinets with adjustable thumb rests as standard equipment*. The thumb rest placement is, in my opinion, wrong for most people, but clarinet makers continue to place it in its traditional spot. I doubt that they will ever change it, but at least adjustable thumb rests could be added. Right now it costs around \$90 to buy (never mind install) an adjustable thumb rest. What a rip-off for a small piece of

metal. If it were mass-produced and included on all clarinets, it probably would add only \$10-\$20 to the cost. Of course, I realize that proper hand position must be taught to all students, but any teacher will tell you that it is exceedingly rare to find an advanced student whose hand position isn't well within the realm of normalcy. It's about time for instrument makers to recognize that they are contributing to the ruination of many a career and to start thinking ergonomically about their products.

Fred Jacobowitz  
Baltimore, MD

**R**eading Daniel Leeson's November-December 1991 article and July-August 1993 letter about the clarinet in B was quite fascinating for me because, as it so happens, I own one and I wish to tell you how I came to acquire this apparently rare instrument.

About seven years ago, a good friend sold me a clarinet in C which has no brand name on it, only the markings 511/C/LP. It is a wooden instrument with a "wrap-around" register key, and it seems rather old. After getting the instrument fixed up and put into tune, my friend, seeing how much use I was beginning to get out of it, started to look for another, preferably better, C clarinet for himself to play again.

About three years ago, Harry McKittrick, our very fine local repair technician, showed my friend an old clarinet of his, completely disassembled in a cardboard box. Due to the unusual sizes of the component parts, my friend assumed it was a C clarinet. He was quite excited when Mr. McKittrick offered to fix it up and sell it to him, and they easily reached an agreement.

My friend tested the instrument when it was ready and, because he has perfect pitch, was immediately drawn to its major intonation problems. Because every tone was a half-step flat from what he had anticipated, reluctantly he finally accepted the fact that he was actually playing on a genuine clarinet in B natural. McKittrick was quite understanding when my friend asked to be released

from his offer to purchase it, but he recommended contacting me to see if I might be interested in acquiring it.

I tried it, and justified the \$250 purchase of a real B clarinet in perfect condition. Upon returning home with it and calling my friend on my speaker phone, I merely proceeded to play some concert B major scales and arpeggios for him immediately when he picked up his phone, and he had a great laugh!

This B clarinet is a Buffet, just like the one Mr. Leeson encountered, but, beyond that, there are some differences. Like most wooden B, A and C clarinets, this is a multipiece, unlike Mr. Leeson's "one-pieces." And while he states that his serial number X906 dates it to around 1907, my serial number of b769 is still an enigma to me. Beneath the Buffet Paris logo on the upper joint is the word "BREVETES," and just below it are the hard-to-read initials "S.G.D.G." It is a beautiful instrument with a characteristic dark sound. It is in perfect condition, and I have been offered as much as \$1000 for it! By the way, it plays much better in tune with my 64 mm. bocote wood A clarinet barrel than with the much shorter original barrel. If anyone can tell me more about either this or my C clarinet, I would very much appreciate the information.

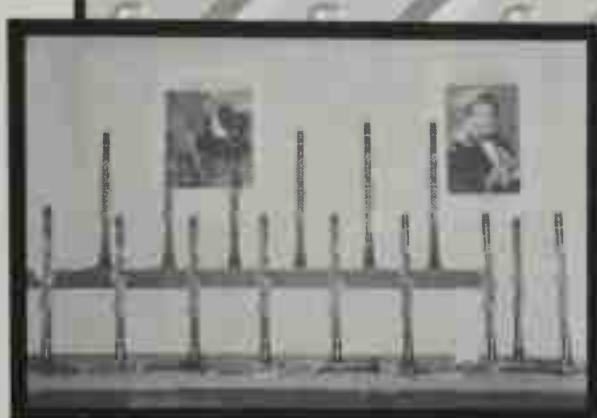
I have one use for it in performance thus far, believe it or not. Another of my friends with perfect pitch (which I have also) wished to sing some of Ralph Vaughan Williams' *Ten Blake Songs*, originally scored for voice and oboe, with me on the clarinet, and at actual pitch. (The composer even remarks on the publication that this can be done, but that he advises against it.) The first song, "Infant Joy," is written in concert G<sup>1</sup> major. By mentally replacing the six flats with one sharp, thus making it in G major, I performed it on the clarinet in B natural!

Roger K. Greene  
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P.S. My friend still has not found another C clarinet for himself!

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# PIERCE'S POTPOURRI

by Jerry Pierce

During the summer the Artie Shaw band was in Anderson, Indiana playing at the old Paramount Theatre which is now an historic landmark and is being redone to its original splendor. Dick Johnson is fronting the band, as most of you know, and his re-creation of those Shaw solos is fantastic. The band is not just your normal "pick-up" group playing "ghost" charts, but rather a tight group that carries on the Artie Shaw music. Dick is one fine clarinetist, and if the group is in your area, it really is a must-see-and-hear experience. I hadn't heard the band in a couple of years, and they knocked me out the last time I heard them, so this really was a great evening.

My 11-year-old son Daniel, who has probably heard more than his share of

clarinet, enjoyed the event no end. I hadn't seen Dick recently, so I took Daniel backstage to meet him and catch up on all kinds of news. Dick takes two clarinets on stage with him — both B<sup>b</sup>. It seems that he once had the experience of having his clarinet conk out on him during the program, and as he says, "no clarinet, no Artie Shaw!" He has found a couple of good Selmer BTs, which was the preferred jazz instrument of that era. One instrument (his first choice) was worn so badly than when it was overhauled, the rings had to be silver plated three times to bring them back up to standards. Anyway, he really gets that Artie Shaw sound out of the clarinets now.

Quite a few players today have "discovered" the Artie Shaw *Concerto for Clarinet*. Dick plays this work every night on his program, and we were discussing how, during his youth, almost every clarinetist bought just the clarinet and piano reduction rather than fork over the extra buck and a quarter to get the full orchestra parts. Although the parts are rental-only now (from G. Schirmer), they were certainly available from Mills Publishing Co. in those days, and the whole work cost \$3.25. One of Dick's first record buys was a 12-inch 78 rpm record which later became the source for the arrangement of the dance band parts Dick uses. Artie had only the string parts in his library at the time the band was putting together the music, so the arrangement was lifted from the record.

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There is a new work available for clarinet, viola and piano by Jean Françaix titled *Trio*. It is published by Schott (edition No. ED 7859), which should get major play soon. Be forewarned that this work is "pricey" (about \$50), but also a major addition to the trio repertoire. It is 18 minutes in length.

Edition Hug has published the Crusell *Andante and Allegro vivace* for two clarinets and piano (ad lib.), edition No. 11526 edited by Hans Rudolf Stalder. This is the second and third movements of No. 3 of the Crusell Opus 6 *Duos* for two clarinets. Musica Rara also has published the work as *Rondo* with either the piano or a string quartet setting (MR 2190) edited by Cindy and Don Christensen.

Among the visitors here in Anderson this summer was Bud Zimmer of Cincinnati. He brought his cello, and we had a day of duets. We tried some of the clarinet and cello music but found the best works of the day to be the *Trois Duos Concertants*, Op. 14 of Ludwig Bender for clarinet and bassoon (a copy of this work is in the Distelhorst collection at the University of Louisville) and an unpublished work titled *Duo* (for clarinet and bassoon) by Ken Wilson, a clarinetist/composer living in New Zealand (59 Gordon Road, Plimmenton, Wellington, New Zealand). Ron Monsen, who teaches at the University of Kentucky, was up and brought along some new Selmers. There is now a Selmer 10 S II (that's a ten S two), which seems to play very well. I was impressed with a new prototype mouthpiece that gives a nice dark sound. When used with the new 10 S II, it gives much of the feel of the current "Recital" series. This seems to be accomplished with a deeper baffle than current Selmer mouthpieces.

In early September Don Ambler, retired bass clarinetist from the Denver Symphony, was here for about a week. We gave many old Kaspar mouthpieces a real workout, and there was much trying of various setups for bassoon, B♭s and As. Don has Paul Howland's open-holed Buffet bassoon which certainly gives a real feel of the vibrations at the tone holes. I suppose, because of the hand size needed to play an open-holed instrument, modern bassoon have pad cups.

Any clarinetist who has to wear glasses will appreciate old editions. The old

Costallat edition of the Weber *1st Concerto*, opus 73, edited by C. Rose (which Don had obtained from the late Alfred Zetzer of the Cleveland Orchestra) looked almost easy on the large paper (10 1/2 x 14) with the big notes and the staff spacing that was used at the turn of the century. Reading by candlelight was probably a whole world apart from what we know.

In the "what's new dept.," Abe Galper, retired 1st clarinetist of the Toronto Symphony, has developed what he calls a "Clarinet and Saxophone Tone Enhancer"

(Mharva Music, 679 Coldstream Ave., Toronto, Ontario M6B 2L6, Canada). These are plastic strips that affix to the sides of the mouthpiece and claim to reduce lip pressure on the reed giving a balanced flexible sound and making staccatos easier.

I was very sorry to have to miss the conference at Ghent this summer, but I did acquire a C clarinet. More about that at a later time. Finally, early reports are that the cane crop in France was good this year. That's something to be happy about.



## Boston Records announces these new releases:

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# CLARINETES



## David Shifrin Named Artistic Director of the Chamber Music Society of Lincoln Center

Marking its 25th anniversary, the Chamber Music Society of Lincoln Center has appointed clarinetist David Shifrin as its newest artistic director. In addition to a busy schedule as a recitalist, chamber musician and orchestral soloist, Shifrin is also music director of Chamber Music Northwest, a chamber music festival in Portland, Oregon. He is also currently a faculty member at Yale University.

As an artist of the Chamber Music Society of Lincoln Center, Shifrin has recorded Mozart's serenades in B<sup>b</sup> major and C minor for the Arabesque label. During the current season at Alice Tully Hall, he played the Brahms *Trio* in October and will be featured on the premiere of the Sheng *Clarinet Quintet* in March and the Laderman *Clarinet Quintet* and Weber *Grand Duo Concertante* in April.

## Indiana University Graduate Awarded Fulbright Grant

Abigail Humphries, a 1993 graduate of Indiana University and a student of James Campbell, has been awarded a Fulbright grant to study in the United Kingdom where she will pursue a master's degree in clarinet at the Royal Academy of Music and do research at the University of London.

## Caroline Hartig to Present Carnegie Hall Recital

Caroline Hartig, assistant professor of clarinet at Ball State University, will present a recital at Weil Recital Hall at Carnegie Hall, March 11, 1994 at 8:00 p.m. A recipient of a creative arts award, her program will include works by Lutoslawski, Weiner and Weber, as well as the world premiere of a



Caroline Hartig

solo clarinet work by Libby Larsen. Hartig will be assisted by pianist Robert Palmer and the Chester String Quartet. Tickets may be reserved by calling the New York Recital Management of Lee Walter and Associates (516/324-1248) or may be purchased at the Carnegie Hall Box Office (212/247-7800) two weeks prior to the concert.

## 1994 University of Oklahoma Clarinet Symposium to Honor Harold Wright

The University of Oklahoma Clarinet Symposium, to be held June 3-5, 1994, will be a tribute to the memory of Harold Wright, who appeared twice at the symposium and was a strong supporter of the event.

David Etheridge, professor of clarinet and symposium coordinator, is making a special effort to feature former colleagues, associates and students of Wright, including Tom Martin (Boston Symphony Orchestra), Russell Dagon (principal clarinet, Milwaukee Symphony and professor of clarinet at Northwestern University), Elsa Ludewig-Verdehr (professor of clarinet at Michigan State University and former performer at the Marlboro Festival with Wright) and the Verdehr Trio, Rosario Mazzeo (former

member of the Boston Symphony) and Don McKelway (freelance performer and former student of Wright). Master classes will be presented by Mazzeo, Martin and Ludewig-Verdehr.

In addition, other performers will include Ricardo Morales (newly appointed principal clarinet of the Metropolitan Opera Orchestra) and Buddy DeFranco. Potpourri recitals are planned and interested performers should contact Etheridge for scheduling.

For more information about the 1994 symposium, contact David Etheridge, School of Music, University of Oklahoma, Norman, OK 73019. More details and registration information will appear in a future issue of *The Clarinet*.

## William Powell Awarded Research Grant for Study in India

William Powell, chair of the performance program and instructor of clarinet and chamber music at California Institute of the Arts, has received a 10-month Senior Research Grant/Indo-American Fellowship to travel to India. Nationwide, only three extended term fellowships for all fields of study were granted for this year. Powell's fellowship is the only extended term grant in the arts.

Also supported by a Creative Leave as a member of the CalArts faculty, Powell will be working at BRHADDHVANI (Universal Sound) Research and Training Center for Musics of the World and in the Department of Music at the University of Madras. He plans to study and document a variety of teaching methodologies and performance practices. In addition, he will work with cross-cultural collaborative performance projects and will present recitals and lectures in both India and South Asia to introduce new American works for clarinet and electronics. He will also create an annotated discography of recordings of Indian wind instrumentalists for American publication.



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# Claranalysis: by Lee Gibson

## Storing Reeds for Longer Life

The tightly closed reed case in which a reed is stored against an impervious plate is admittedly the most convenient method for keeping a reed ready for immediate use. However, one who wishes to save a good reed for later use should place it in a flat, well-ventilated open-air holder (such as the Vandoren plastic clarinet reed holder) which effectively minimizes decay and typically doubles or quadruples its life. Try it!

## Longer Life for the Clarinet

Why should it be that the fine flute is made to last a lifetime while the clarinet is not considered worthy of the flute's hard silver keys (and the finger-hole liners of the German clarinet) which would double the clarinet's effective time as a first-class instrument?

## Oil the New Clarinet!

Regardless of what Hans Moennig or others may have said against oiling the new clarinet, I'll never forget that sinking feeling of having needlessly cracked two of my finest instruments which proved to be irreplaceable at the time. Beyond preventing cracks, maintaining fine interior surfaces may not be possible without light oiling of the new bore several hours before a rehearsal or performance in cold weather. If the upper tenon of the left-hand joint has swollen, do not play the instrument. The amount of oil absorbed by a dense black-wood clarinet will be insignificant and can only improve the instrument's tone in the long run. If possible, leave the case open in a warm room after playing.

## The Torque of Clarinet Springs\*

John R. Snyder, 1731 Laurel Ave.,  
Knoxville, TN 37916-1903 (Mr.)

Snyder is a professional clarinetist and woodwind repairer.)

It is my opinion that springs should be no stronger than necessary to follow the fingers while trilling. New clarinets (Boehms) almost always have much stronger torque than wanted because the keywork fits so poorly and sluggishly. Greater torque is needed to overcome this friction. Merely compare a fine flute or oboe to see how poorly constructed most clarinets are.

The first step in considering spring torque is indeed the fit of the action. Mainly, when the spring is detached from the key, the key should move absolutely freely and without looseness. Except for the ill-conceived coil springs of the Leblanc Co. a few years back, springs are either round or flat. Round springs must not touch the key at any point except at the saddle (the nub soldered onto the shaft of the key). Even here the very point of the needle spring should rest in the saddle, again reducing surface contact and friction. When the largest diameter part of the spring is in the saddle (or when the new blunt-end stainless springs are used), the feel is not good to the finger. Also, even the saddle groove must be

## IMPORTANT NEW REPERTOIRE FOR THE CLARINET!

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**SEASCAPE** by Zack Browning. This engaging work suggests images of the power, grandeur, and mystery of the sea. \$16.00

*clarinet trio:* **PRISM** by Neil Uchitel is a unique blend of lyrical and pointillistic sections. \$16.50

*clarinet in chamber music:* **AWAKENING** For clarinet, guitar, and string bass by Howard Buss. Based upon a Jewish idiom, this work is a tribute to Giora Feidman. \$8.00

**CAPRICCIO** For clarinet, trombone, and one percussion by Howard Buss. *"Marked by a contagious Lightheartedness."* \$20.00

**COEXISTENCE** by Howard Buss (scored for solo clarinet and four percussion). Dramatic tension permeates this work as the solitary clarinet is pitted against the potentially explosive and overpowering might of a large percussion battery. \$14.50

**CONSENSUS FENCES** For clarinet/bass clarinet, flute/piccolo, and string bass by Erik Lund is a "must" for the advanced new music ensemble. \$16.50

**FANTASIA** For flute, clarinet, and piano by Howard Buss. This exciting musical odyssey is fun to play and will keep your audience enthralled. \$10.00

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**TRADITIONS** For clarinet, violin, guitar, and string bass by Howard Buss. Commissioned for the nationwide 50th Anniversary Celebration of the American Music Center, this unique work combines elements of Western concert music and traditional Jewish (Klezmer) folk music. \$14.50



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smooth. Needless to say, it can take a lot of time to ensure that all these conditions are met, and by no means do the manufacturers always do this!

With flat springs it is assumed that the end of the spring is smooth, as is the metal plate it touches. If not, both surfaces must be smoothed and polished, and some type of grease applied. (Similarly, a dab of oil should be put in the saddle to ease movement of the round spring.) If the slot in the wood is too narrow, it must be widened enough so that the sides of the spring do not touch it. Sometimes the end of the spring can be narrowed to reduce friction, and sometimes the end can be curled upwards, obviating the chance of digging into the plate. Not infrequently the factory may have put the screw hole in the wrong place. Then either a new hole must be made or a different spring used, etc. However it is done, the laws of physics apply, and a rotating axis will work best when the optimum balance is there, i. e., a proper length of spring is used.

There is a debate on when and how to put the curve into springs and even how far down from the shaft the saddle should protrude. Briefly stated, it can be said

that round springs should usually appear straight when in the saddle, and that flat springs should not touch the key at any point except where fastened. The relationship between the torques of various keys is subjective. In some cases definite ground rules would seem to apply. For instance, the A<sup>b</sup>/E<sup>b</sup> and F#/C# keys should have stronger springs because they might tend to open under the pressure of loud playing. Generally, light but not weak action is the goal. After all, most of the fingers move without activating a key much of the time.

A final point is the shape, height and placement of the touchpieces (parts of the

keys in contact with the fingertips). This is much more subjective than torque and is the basis for another article. For an extreme example of a customized clarinet (and a very desirable one) consult Rosario Mazzeo's book for photos of beautifully ergonomic keys, including his no-longer-available articulated E/F#/B/C# mechanism.

I wish to acknowledge the invaluable tutelage of the late Frank L. Kaspar of Ann Arbor, Michigan.

\* See "Claranalysis" in the last issue concerning this topic — Ed.

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### THE MAGAZINE

The quarterly magazine "Clarinet and Saxophone" is free to all members. It covers all aspects of both instruments with news and reviews of concerts, recordings, music and instruments, plus profiles of leading players, historical and technical articles, and features on all styles of music. It also provides a forum for the exchange of members' ideas and questions.

In addition to the magazine CASS produces a handbook of useful information such as members' addresses, library and

magazine catalogues and other resources.

There is also an instrument insurance scheme available to CASS members giving a 10% discount on policies from British Reserve.

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# Clarinet Pedagogy

by Howard Klug

It gets increasingly difficult to keep up with all of the new method books, solos, collections and specialty books for the clarinet consumer, but many of them are well crafted and present high-quality music in an attractive format. Here is a closer look at some of these.

Heim, Norman. *Ornamentation for the Clarinetist*. Norcat Music Press, 1993, \$24 including postage. In another desktop publication by the clarinet world's busiest pedagogue, Heim gives us an excellent guide for interpreting the various ornaments found in the clarinet repertoire of the 18th and 19th centuries. Making no attempt to duplicate the ornamentation compilations by Dannreuther, C.P.E. Bach and Betty Bang Mather, Heim applies clearly defined rules of ornamentation to a great variety of original clarinet works by such composers as Stamitz (father and son), Wanhal, Pokorny, Rossler, Hoffmeister, Mozart, Beethoven, Spohr, Weber and others. While the book emphasizes original clarinet literature, a number of baroque arrangements are also included.

Heim has given us an imminently readable and useful book. He makes no attempt to present all ornamentation examples in a given work, nor all of the clarinet works of a specific composer, yet presumes that the performer will apply the information to similar situations and pursue the additional pieces by these composers.

Turner, Barrie Carson. The following collections of clarinet solos have been arranged for clarinet/tenor saxophone and piano, are well edited for articulations and dynamics, average 14 half- and full-page grade III and IV solos, are all published by Novello (Theodore Presser Sole Selling Agent) and retail at \$10.50 a volume.

*Mozart Fun*. Themes from piano works, symphonies and operas with English translations of the Italian titles.

*Italian Opera Fun*. Famous arias from major operas by Bellini, Puccini, Ponchielli, Verdi and Leoncavallo. The Italian titles are translated.

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*Pop Cantata Fun*. Melodies from the contemporary English musical composers Michael Hurd and Andrew Lloyd Webber.

*Classical Pops Fun*. Older pop standards so recognizable (at least to the teachers!) that most of the pieces ("Bill Bailey, Won't You Please Come Home?," "House of the Rising Sun," "Freight Train," etc.) receive no composer credits in this printing.

*TV Theme Fun*. With the exception of a few ancient American TV shows (Dr. Kildare, Knot's Landing, The Waltons), the balance of them seem to be from English TV shows.

This series of books has very attractive covers, durable printing and paper, well-done arrangements and may be just the thing to spice up a youngster's lesson. They will, however, require the teacher to have fairly advanced piano skills, and the solo clarinet parts cannot stand on their own. The last two volumes in the set provide chord symbols for the more adventurous souls. At \$10.50 per volume they seem a bit pricey.

This Novello series of solo collections is being joined by many similar offerings from other publishers in what seems to be a rash marketing decision. All of these collections are attractively printed and contain excellent arrangements, yet every piece is too short to be used in the U.S. public school solo and ensemble contests, and all require advanced piano skills from the private teacher. Since most U.S. university-trained clarinetists have only very rudimentary keyboard skills, I wonder how successful these solo collections will be in the typical private studio? Why not release these kinds of pieces with a second clarinet part rather than a piano accompaniment? For me, one of the quickest ways to communicate the musical content of pieces like the Brahms sonatas or Weber *Grand Duo Concertant* is to play through the old Bellison duet arrangements. Perhaps some enterprising arranger could give us well-crafted duets with this lighter musical fare.

Cunningham, Randall. *Chalumeau Studies; Eighteen Preludes; Fifteen Advanced Etudes*. The Well Tempered Clarinetist, 409 Moss Ave., Liberty, Missouri 64068. \$6.00, \$6.00, \$7.50 respectively.

Cunningham is a member of the Midwest Clarinet Society and a teacher of private clarinet students from beginner through university level in the Kansas City area. His breadth of teaching experience and his skills as a clarinetist/composer have helped him craft three books of original music which are some of the best on the market for that niche between beginning method books and Rose studies. *Chalumeau Studies* presents 15 etudes in various styles through three sharps and flats (and their minor keys) along with a final section of scales and arpeggios in these keys. Cunningham has written these grade II to IV etudes for middle school students, and each study dedicated to a different student.

The grade IV *Eighteen Preludes* and grade V *Fifteen Advanced Etudes* could be used in succession for the student not quite ready for Rose etudes, or for that college freshman who needs to return to more basic, well-conceived musical materials while problems of tone, technique or hand position are being worked on.

All three of these spiral-bound, desktop publishing efforts present very attractive study materials with conservative harmonies in a ABA form (with very interesting codas), an appropriate amount of patterns and repetitions, and an excellent balance of time signatures, keys and articulations. Cunningham has a genuine compositional gift, and his idiomatic writing for the instrument makes these etudes a pleasure to play and teach. And what a joy it is to find books which are not watered down classics or arrangements from other tutors. The wonder is that a major publisher hasn't gobbled these up. Perhaps you'd better buy them now before one does ... and they become twice the price!

Weston, Pamela. *On The C and 50 Melodious Studies*. Fentone (Theodore Presser), 1990. \$6.50 and \$19.50, respec-

vely. Weston has given the clarinet world so many great texts on past and present clarinetists, as well as a bushel of arrangements and editions, that it is a wonder she keeps finding new materials to publish!

*On the C* takes 12 selections from the operatic and symphonic repertoire of the 18th and 19th centuries for the C clarinet and "freely arranges" them for C clarinet and piano. These 12 grade II to IV pieces come in a seven-page solo part with no transposed B<sup>b</sup> clarinet part provided. Ms. Weston's intention is to present these selections as they were originally conceived by composers such as Gluck, Mozart, Weber and Beethoven, to acknowledge their "especial wish for the C timbre." She also believes that C clarinets are becoming more available, and at

a lower cost. This may be so in Great Britain, but C clarinets in the U.S. are still very rare and are more expensive than a professional B<sup>b</sup> clarinet. Weston does, however, make a telling point about the lighter weight and smaller size of the C clarinets being more appropriately sized to young beginners. Now if only we had an abundance of inexpensive C clarinets!

*50 Melodious Studies* is a series of "compositions of the great clarinet teachers and performers of the past," where "melodiousness, variety of purpose and variety of style have been the criteria" for choosing them. Weston has arranged these etudes in increasing difficulty from I to VI, and the 37 pages of music represent diverse styles from some of the best pedagogues in clarinet history—Baermann (H&C), Cavallini, Klosé, Lan-

genus, Lazarus and others. No one can doubt the quality of this music, yet how to use this book in a studio with a student is a bit of a mystery. Because of this volume's great range of difficulty and stylistic diversity there are few common threads to link a number of etudes to a common goal. And at the high end of the range of difficulty the student should probably consult the unabridged originals.

I do agree with Weston about the quality of the music, however, and did find a number of the etudes useful for working on the middle of the clef break crossing. Americans will have to sort out the translations of the quaver and demisemiquaver terms in Ms. Weston's otherwise very helpful comments preceding the etudes, but the \$19.50 price may make all of the preceding discussion moot.

## INTERNATIONAL CLARINET ASSOCIATION

### Statement of Support, Revenues, Expenses and Changes in Fund Balance (Cash Basis)

Fiscal Year Ended August 31, 1993

Prepared by  
Konrad Owens, Treasurer

#### Support and Revenues:

Membership dues .....	\$ 83,213
Advertising sales, <i>The Clarinet</i> .....	34,304
Back issue sales, <i>The Clarinet</i> .....	3,491
Mailing list sales .....	2,690
Competition prize donations .....	1,000
Competition entry fees .....	.525
Interest income .....	.471
Total support and revenues .....	\$125,694

#### Expenses:

<i>The Clarinet</i> .....	88,068
Editor pay .....	4,000
Advertising manager pay .....	1,000
Membership coordinator pay .....	4,800
Printing .....	8,421
Postage .....	3,763
Telephone and fax .....	.587
Competition prizes .....	3,280
Composition prizes .....	.500
Computer and software expenses .....	.498
Office supplies and copies .....	.554
VISA and bank fees .....	.641
Legal fees .....	.479
Total expenses .....	\$116,591
Excess of support and revenue over expenses .....	9,103
Fund balance September 1, 1992 .....	6,317
Fund balance August 31, 1993 .....	\$ 15,420

## COMPOSITION CONTEST

### \$500 Prize

The International Clarinet Association announces its Second Annual Composition Contest. This year's contest calls for a work for clarinet, unspecified stringed instrument and piano. Entries should be unpublished, unperformed works (readings are acceptable); minimum length is eight minutes. Scores and tapes (if possible) should be postmarked no later than April 20, 1994 and sent to:

**Michèle Gingras  
Chairperson  
I.C.A. Composition Contest  
Department of Music  
Miami University  
Oxford, OH 45056**

In addition to a \$500 prize, the winning composition will be performed at the 1994 ClarFest in Chicago. All copies of scores and tapes will become the property of the I.C.A. Research Center, a repository of clarinet research items housed at the University of Maryland Hornbake Library. No application form is necessary to apply.

# AUDIO NOTES

by Bradley A. Wong

**C**larinet Classics is a new label founded by English clarinetist Victoria Soames and her brother Nicolas, a music journalist. Frustrated in their attempts to get a major recording company to record Copland's just-published *Clarinet Sonata* in 1988, the Soameses decided to do it themselves. They secured the services of some well-known names in the clarinet world to assist them in their first four releases. Pamela Weston and Michael Bryant share their expertise in historical performers and performances, and Keith Puddy contributes his talents as a specialist in period instru-

ments. The first release, Clarinet Classics CC0001, features the world premiere recording of Copland's *Sonata for Clarinet and Piano* (the composer's arrangement of his 1943 *Violin Sonata*) and the "complete works for clarinet & piano" of "Les Six" (actually only four of "Les Six" wrote for the clarinet, and missing from the recording is Milhaud's little *Caprice*, Op. 335a). Soames is joined by pianist Julius Drake in this CD, which has received high praise by some English publications. Pamela Weston has written an excellent review of the recording for this journal (published in Vol. 19, No. 4). This was an unsolicited review, and despite her connection with the Clarinet Classics label, Weston writes

objectively about the performance.

Nielsen — *The Historic Recordings* is the second release (CC0002), and it consists of *first* recordings of Nielsen's clarinet works. Aage Oxenvaad was the clarinetist of the Copenhagen Wind Quintet in the 1920s. Nielsen wrote his *Quintet for Winds*, Op. 43 for this ensemble, and he also had intended to write concertos for each member, finishing only the flute and clarinet concertos. Oxenvaad's 1936 recording of the *Quintet* and 1937 recording of the *Serenata in Vano* are featured here. Although this is of great historical interest, Oxenvaad's playing is rather ordinary by today's standards, and no real insight is gained. The same could be said of Louis Cahuzac's 1947 recording of the *Concerto* (Oxenvaad unfortunately never recorded the piece). Cahuzac's playing is fairly straightforward (Oxenvaad was evidently not impressed with it), and it is a remarkable performance considering he was 67 at the time of the recording, but there are current recordings with more passion and greater technical fluency. Michael Bryant contributes excellent notes, and the transfer process from the original 78 rpm recordings to compact disc is first-rate.

The third release of the series, CC0003, features Soames, pianist Drake, Roger Heaton on bassoon and the Duke String Quartet in *Clarinet Virtuosi of the Past*—Heinrich Baermann. The title is taken from Weston's classic book and is intended to be a continuing series profiling past clarinetists. This recording provides an excellent profile of Baermann, due largely to Weston's booklet notes. Included are Mendelssohn's *Concert-pieces*; Weber's *Quintet Variations* Op. 33, and *Melodie* (with a piano accompaniment adapted by Weston); and Baermann's *Air Varié* and *Quintet No. 3*, Op. 23 (which includes the "Adagio" long at-

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tributed to Wagner). Soames plays with a bravura style ideal for this music, and while the performances may not be definitive, they are solid. *The Early Clarinet Family* (CC0004) features Keith Puddy performing works by Graupner, Handel, Beethoven and Danzi on period clarinets, chalumeaux and bassoon. The performances by Puddy and assisting artists are excellent; this and Puddy's informative notes make *The Early Clarinet Family* a valuable CD for anyone interested in period instruments.

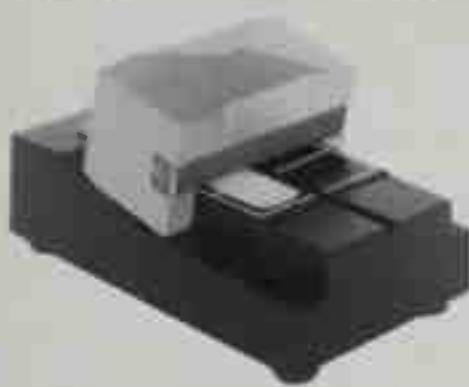
All those associated with Clarinet Classics are to be congratulated on their fine product. I look forward to future releases. The address: Clarinet Classics, 77 St. Albans Avenue, London E6 4HH, England. In the U.S. the recordings are available from Qualiton Imports, 24-02 40th Avenue, Long Island City, NY 11101; phone (718) 937-8515.

I would also like to briefly discuss a number of fairly recent recordings by some of the most distinguished names in the clarinet world (I'm taking broad literary license with the term "fairly recent" — a few of these are several years old). Karl Leister has recorded Max Reger-

*Complete Works for clarinet* on Camerata 30CM-95-97, a three-disc set released in 1988. Leister is perfectly suited for the long lines and dark sonorities of Reger's music, and he has excellent partners in pianist Anthony Spiri (the three sonatas and *Albumbrett and Tarantella*) and the Philharmonia Quartet, Berlin (*Quintet*, Op. 146). This music is not often performed, and this set makes an excellent introduction to Reger's clarinet works. Camerata is distributed in this country by Koch International; call its MusiMail service at 1-800-688-3482 to order.

Eduard Brunner adds to his impressive discography with a 1991 CD from Calig entitled *Compositions for Clarinet and Piano*, featuring music of French composers (CAL 50 907, available from Koch). In addition to standard works by Saint-Saëns, Poulenc, Debussy and Messager, included are the less frequently recorded Roussel *Aria*, Françaix *Tema con Variazioni*, Chausson *Andante et Allegro* and Messiaen *Vocalise-Etude*. I was not familiar with the Messiaen, a beautiful three-minute piece; this, and a particularly delightful performance of the Françaix by Brunner and pianist Mar-

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garita Höhenrieder are reason enough to consider purchasing this disc.

CPO 999 141-2 is a new two-CD release of Dieter Klöcker and his Consortium Classicum performing the six Krommer *Quartets for Clarinet and String Trio* (CPO is another label distributed by Koch). These are elegant performances of delightful music, although music that is slightly less engaging than Krommer's writing for wind octet. The two discs provide us with quite a bit of Krommer—perhaps CPO should have been selective rather than complete and issued only one disc of the better quartets.

Summit CD DCD 125 is a 1991 recording featuring Larry Combs and pianist Deborah Sobol performing transcriptions for clarinet and piano. Two of these transcriptions are by Kent Kennan—the Brahms *Sonata in A*, Op. 100 (originally for violin) and the Prokofiev *Sonata in D*, Op. 94 (originally for flute, then violin). Also included are Scriabin's *Seven Preludes*, a transcription by Chicago Symphony principal bassoonist Willard Elliot. Combs' playing is of course clarinet playing at its best; the question is therefore, how successful are the transcriptions? The

Prokofiev has become standard clarinet repertoire since the transcription was introduced, and it works well for the clarinet. The Brahms does not lend itself quite as well to the clarinet, although this is an effective performance. The Scriabin transcription is a stunning combination of beauty and virtuosity, and Combs' performance is a tour de force. This disc is highly recommended and can be ordered from Koch or directly from Summit Records, 1-800-543-5156.

One of the most unique recordings we have received this year comes from EcoClassics. Their first release (ECO-CD-001) features Mitchell Lurie with the Muir String Quartet performing the Brahms and Mozart quintets. Nothing flashy here—just wonderful music-making from all involved, particularly Lurie. But even before you listen to this disc, you know that it is different, from the environmentally friendly cardboard holder to the picture of the great grey owl on the cover. EcoClassics' mission statement: "EcoClassics is a nonprofit recording label dedicated to the creation of classical recordings for the conservancy of nature and music. In our minds, they are closely related. EcoClassics accepts donations which are used to produce recordings. These are sold via mail order, retail outlets and catalog sales. EcoClassics sends the net proceeds to the conservation organization selected by the donor with the concurrence of our Board of Directors. The Board includes individuals responsible for the inception of EcoClassics. Nature has its own voice. It speaks sometimes with great force, sometimes by quiet omission. We believe that our children's lives will be affected by the layering of our actions on nature's soul. That soul is telling us something; we should listen carefully. What better way than through music dedicated to her?" For information regarding this recording, donations, future projects, etc. contact EcoClassics, Inc., P.O. Box 6834, Holliston, MA 01746. Great music, great performance, great cause. What else is there?

James Campbell has recently released a Brahms *Quintet* recording with the Allegri String Quartet (Cala CACD 1009). This is in a more traditional package but also highly recommended. Although the recorded sound is a bit artificial, this is a fine performance, one that is

a little more impassioned than the Eco-Classic recording. Campbell's playing is impressive throughout, but especially notable is his wide range of tonal colors in the second movement. A nice bonus is Brahms' *Piano Quintet in F minor*, Op. 34 with pianist Rian de Waal joining the strings. Cala Records sales and marketing office is in New York, 1-800-TRY-CALA (879-2252).

We note with great sadness the passing of Harold Wright, who will long be remembered for his performances with the Boston Symphony, the Boston Symphony Chamber Players and the Marlboro Festival. His most recent recordings are the Samuel Coleridge-Taylor *Quintet in A*, Koch 3-7056-2H1, and the Brahms sonatas and Schumann *Fantasy Pieces*, Boston Records BR1005CD. The Coleridge-Taylor *Quintet* is a fine work that deserves to be played more often. Wright was at his best in chamber music, with that incomparable sound weaving in and out of the texture of the ensemble. He and the excellent Hawthorne String Quartet give a wonderful performance, one that is lively and rich in color. This CD, available from Koch, is filled out nicely with piano and violin music of Coleridge-Taylor.

Those of you who treasured Wright's early recordings of Brahms and Schumann with Harris Goldsmith will be delighted with this new compact disc recording by Boston Records, 80 Island Creed Road, Duxbury, MA 02332; phone (617) 934-0411. Schwann Opus lists the old Schumann recording as being available as a reissued CD by Music & Arts Programs of America, CD 690-1 (distributed by Koch), but you'll want this new digital recording (Goldsmith himself wrote a glowing review of this disc). Joined by Peter Serkin, Wright brings more drama to these works than he did in his previous recordings. The first *Fantasy Piece* is also more contemplative this time around—the opening theme is about 76 to the quarter note as opposed to 112 in the earlier version. Musically these performances are more satisfying than the earlier ones; the recording is well engineered and offers excellent sound and balance; and there is that glorious clarinet sound and silken legato. This is a remarkable recording by a remarkable musician.

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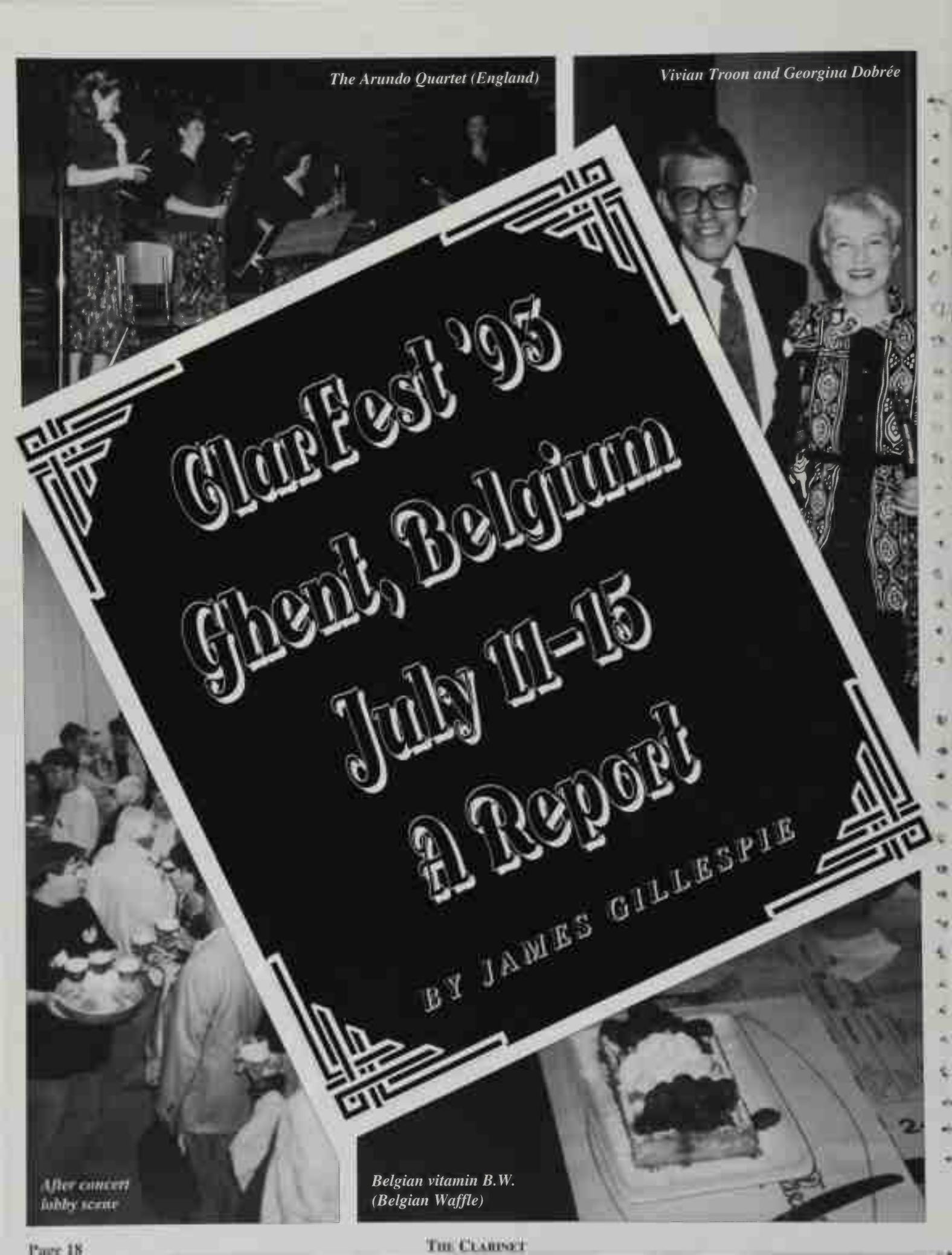
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# ClapFest '95

## Ghent, Belgium

### July 11-15

#### A Report

BY JAMES GILLESPIE

*Belgian vitamin B.W.  
(Belgian Waffle)*

*After concert  
lobby scene*

The annual ClarFest conference was held outside of North America this year for only the third time in the 20-year history of our organization. Those of us arriving in the historic Flemish city of Ghent, Belgium from the July heat waves of the southern and eastern United States were met with refreshingly cool temperatures (mostly in the 60s) and warm greetings from our hosts in Ghent. All of this made for a wonderful start to what was to be one of the most enjoyable conferences I've attended.

Many of us — and there was a sizable contingent of Americans there — were first greeted by members of the Guido Six family with registration materials at the Hotel Arcade in central Ghent. Among the items provided were a 60-page program book (in English) with photos of the performers, recital information, etc., and a 20-page program supplement containing biographies of many of the composers whose works were performed during the conference, as well as program notes and last-minute changes in the schedule.

A unique item provided by the organizers to conferees registered for the whole week was a "Festival Bag" (a briefcase/bookbag with the "ClarFest '93" logo on it) which many of us made very practical use of for carrying programs, handouts, cameras, etc. A nice idea, indeed! Also available for purchase at the Souvenir Shop in the Conservatory were Clarfest '93 T-shirts, posters and boxes of specially commissioned Belgian chocolates (with Clarfest '93 wrappers). (At the conference of the International Trombone Association in Detmold, Germany last year, a local brewery produced a special trombone beer and label for the event.) These same boxes of chocolates were also presented as gifts to each performer after his/her recital, accompanied with the traditional "kiss-kiss-kiss" on opposite cheeks by a member of the ClarFest staff assisting with the recital! It was this kind of personal warmth that was in evidence throughout the week and, as much as anything, is what made Ghent a special place for me.

Almost all of the events took place in the Concert Hall of the Royal Conservatory, and, although it had a pretty good sound for most concerts, the lack of ventilation and proper cooling made it warm and stuffy, especially during the evening

concerts with larger audiences. Some of the performances (and performers!) suffered as a result. The display areas were spread throughout the building mostly in small rooms with two or three exhibitors sharing the same room. Some seemed to like this arrangement; others did not. There was a Souvenir Shop (table) in the front lobby, and someone there could always answer questions and provide assistance — usually a member of the omnipresent and unflappable Guido Six family. The bar-canteen off the lobby also provided a welcome place for refreshments.

The opening recital on Sunday evening (all evening recitals were scheduled for 8:30, usually started late and ran past 11:00) was a chamber music recital presented by Clarfest cohost Freddy Arteel, professor of clarinet at the Royal Conservatory in Ghent, and performed before a near capacity audience — certainly one of the largest of the week. He began with the Mozart *Trio*, K. 498 in a rather up-tempo version of each movement — probably the fastest I have ever heard this work played. The problematic turns in the first movement were dealt with by each player "doing his own thing" without any uniform approach by the three players. This was followed by Bartók's *Contrasts* and the Brahms *Quintet*. Arteel approaches the instrument in a highly lyrical manner, and the works he chose showed off his ample technical and musical gifts to the fullest.

Following the recital was the first of the *après-concert* offerings of Belgian beer provided by our hosts free of charge and served in special glasses with each beer company's logo on them. One of the lasting visual memories I will always have of Ghent will be that of being met at the bottom of the stairs coming down from the concert hall (on the second floor of the conservatory) by Guido Six and his workers with trays laden with "the beer of the night." Each subsequent night featured a different brand of Belgian beer (with varying alcohol content), and the audiences seemed to linger farther and farther into the wee hours of the night as the week progressed! Although they were not included among the brands offered at the conference, my two favorite brand names of Belgian beers were "Delirium tremens" — with pink elephants on the label — and "Mort Subite" (sudden death)!

A risk in writing a report on a visit to Belgium is that one can easily digress into a travelogue or a story more suited for *Gourmet* magazine, but I will try to avoid that. However, I must admit to succumbing to a daily dosage of a special Belgian vitamin B. W. (Belgian waffle with strawberries and *real* whipped cream) and/or Belgian vitamin B.C. (Belgian crepe with caramel topping). One *must* keep up one's strength!

Now back to the clarinet. The first full day of activity began on Monday morning at 9:45 with the first of several Belgian music recitals, and, as was the case with many of the morning programs throughout the week, the attendance dropped off considerably from the night before. The Arundo Clarinet Quartet — I wonder if there is a "Donax" Clarinet Quartet somewhere? — (not to be confused with a British clarinet quartet with the same name that played later in the week) is made up of Stefaan Cornelius, Henk Soenen, Harry Blommaert and Geert Dhondt, and their program consisted of works for clarinet quartet, solo clarinet and clarinet and piano. There was a wide range of styles represented, from the conservative and melodic *Escapades* (for three B's and one bass) by Nuyts to a more abstract and highly rhythmic *Thwart* by Rathé (for E<sup>b</sup>, two B's and bass). Laporte's *Sequenza II* was in several short movements and was memorable for the use of flutter tonguing in all the instruments. Henk Soenen played two pieces written by his father, Willy Soenen. The first, *Oosterse Schets* for solo clarinet, is a very melodic and expressive work which made considerable use of modal arpeggios. The other work, *Divertimento* for clarinet and piano in four movements, is more abstract and angular. We were to hear this fine young player later in the week performing another of his father's works on the conference's final concert.

The morning concluded with the "Mediterranean Recital," which featured performers from Portugal, Spain and Italy. I must admit that Antonio Saiote was the first Portuguese clarinetist I have ever heard. A former student of Gerd Starke, Guy Deplus and Jacques Lancelot, he now serves as principal clarinet at the Lisbon Opera and Oporto Orchestra. He began his recital with a work for solo

(l to r) Alfred Prinz, Maria Prinz and Howard Klug



clarinet entitled *Integrales* by the Portuguese composer J.P. Oliveira, an abstract, angular work which Saito tossed off with virtuosic brilliance. The *Sonata No. 3* by C. Prieto (perhaps another Portuguese composer, but no information on him was provided in the program supplement) followed. Especially memorable was the work's plaintive second movement which utilized timbral changes with "key vibrato." He closed his part of the program with the *Sonatina* by Szalowski and an especially fast tempo in the final movement. I found his playing to be very appealing and expressive throughout.

Another country rarely represented at previous years' conferences has been Spain. Enrique Perez Piqueur, presently solo clarinetist with the Spanish National Orchestra and a former student of Taléns, Deplus, Deinzer, Leister, Zukovsky, Stalder and Friedli, among others, was one of the more impressive players I heard all week. Although troubled somewhat with sharpness, especially on the opening Reger *Albumleaf & Tarantella*, his tone was quite warm and resonant, and he was able to project a range of dynamics and expression rarely heard during the week from other players. The balance of his program consisted of two works by

Spanish composers. J.A. Orts' *Soliloquio* unfortunately sounded like so many other atonal, cerebral, thematically disjunct solo pieces one hears these days with little to set it off from others of that genre. Piqueur closed with the *Capricho Pintoresco* for clarinet and piano by the clarinetist/composer Miguel Yuste (1870-1947). It is a very colorful, conservative, tonal work with a subtle, yet undeniable "Spanish" flavor to it that words can't fully describe. At any rate, it was especially well played by Piqueur and very warmly received by the audience. After hearing this work, one wonders how many other Spanish clarinet works are waiting to be introduced to clarinetists outside of Spain. Apparently there are other Spanish works of the *concour* genre that deserve a place in our repertoire, just as those from France have found their niche.

The Mediterranean hour closed with Italy's Michele Incenzo playing *Solo de concours* by Messager, *Variations sur un air du Pays d'Oc* by Cahuzac and *Alla Czardas* by Orsomando. Incenzo seems to be an exponent of the "Issimo" school of clarinet playing ("Prestissimo, Altissimo") which the few members of the audience who stayed to the end of his recital seemed to enjoy.

After lunch, much of the afternoon was taken up with a workshop at 2:00 by the Dutch mouthpiece maker, Piet Jeegers, the Belgian chamber music composer, Godfried-Willem Raes, and the semifinal round of the I.C.A. Young Players' Competition. A full report on the competition appears elsewhere in this issue.

The next program I was able to attend was the 5:00 joint recital of Howard Klug and Alfred Prinz, with pianist Maria Prinz. I.C.A. President Klug opened with *Sing Down the Moon* (1992) for clarinet and piano composed by his Indiana University colleague Fred Fox. Prinz then

followed with two of his own works, *Five Pieces* for piano and clarinet and *Discussion* for two clarinets performed by the composer and Klug. Klug capped off a very well-prepared and presented program with a sparkling performance of the Prokofiev/Kennan *Sonata*, Op. 94. Both players were in top form throughout, and the audience showed its appreciation with a very enthusiastic ovation. As always, Maria Prinz played masterfully.

The week's first clarinet choir concert was at the 6:00 hour (many recitals ran well into the usual lunch and dinner times), and the Brussels-based Piet Jeegers Clarinet Choir set a high standard indeed for other choirs to attain later in the week. I heard only the first two selections, *The Marriage of Figaro Overture*, Mozart/Caillet, and the *Preludium and Canzona* by Norman Heim. This is certainly one of the finest and best rehearsed clarinet choirs I have ever heard. There was a solidity of technique and tone throughout the ensemble which left no doubt as to what musical ideas were being communicated.



(l to r) Leslie Bassett, Ellen Weckler and Fred Ormand

The evening recital featured Ulrich Mehlhart, solo clarinetist of the Radio Orchestra in Frankfurt and professor of clarinet at the University of Mainz, and the Zurich Clarinet Trio. German clarinetists have been a rare commodity at our conferences, so it was a pleasure to hear Herr Melhardt on his Yamaha German-system clarinet. Assisted ably by pianist Daniel Krüerke, he began with a rarely heard *Romanze* by Princess Maria Elisabeth of Sachsen-Meiningen, which she dedicated to Richard Mühlfeld. Next was the premiere of *Duo für Klarinette und Klavier* by Gerhard Müller-Hornbach, professor of composition at the Hochschule für Musik in Frankfurt, who



Guido Six, Festival coordinator and Biermeister



Colin Lawson's clarinet collection: (l to r) basset clarinet in A (1988) by Daniel Bangham after basset horn by Griesbacher (c. 1790), 5-keyed clarinet in B<sup>b</sup> by Bangham (1992) after Tauber (c. 1790), 5-keyed clarinet in C by Roberty (c. 1790), basset horn in F by Bangham (1990) after Griesbacher (c. 1790), soprano chalumeau by Brian Ackerman (1989) based on J.C. Denner (c. 1705), Albert-system clarinet in A by E.J. Albert (c. 1900), 10-keyed clarinet in B<sup>b</sup> by Bangham (1990) after H. Grenser (c. 1810), 13-keyed clarinet in B<sup>b</sup> by Collin fils (c. 1840)

was present for the performance. The audience showed its appreciation for the performers' expert handling of the piece's ensemble and rhythmic complexities with a warm round of applause. The Mehlhart half of the concert ended with the Brahms *Sonata*, Op. 120, No. 1.

The Zurich Clarinet Trio, comprised of Hans Rudolf Stadler, Heinz Hofer and Elmar Schmid, brought the first full day of Clarfest '93 to a close with one of the most polished and refined concerts of the week. Beginning with *Fanfares pour les Chalumeaux* by Dreux (played standing and from memory), this set the mood for a program which displayed an extremely wide range of styles and expert versatility from the performers. Following the *Fanfares* was a marvelous little six-movement *Suite* by Graupner for alto, tenor and bass chalumeaux. The combination of three chalumeaux is rarely heard in live performances, so when it is as expertly played as it was on this occasion, its *dolce timbre* is one not easily forgotten. The audience was brought joltingly into the 20th century with Heinz Holliger's highly dissonant *Come and Go* (Music after Samuel Beckett) playing part 1 (scored for three B<sup>b</sup> clarinets) and part 3 (for B<sup>b</sup>, bass and contra-bass). The printed program notes mention that "though there are some forte eruptions, it is mostly a pianissimo piece, the score often asking for sounds (colours) at the limit of audibility (as 'Echoton,' air tones, etc.)."

The evening concluded with an elegant and graceful performance of Mozart's *Divertimento No. 4*, KV 439b for three basset horns. For me, this was one of the very best concerts of the week.

Tuesday's first morning concert featured Belgian works played by Brigitte Verhoeven (*Scherzo Capriccioso*, Stekke), bass clarinetist Jef Vandenbulcke (*Look! A Bass Clarinet in my Garden*, Westerlinck, and *Introduction and Dance*, Cardon) and Elisabeth Fleming, an American with a special interest in Belgian clarinet music, (*Cinema Indrukken*, Stekke — a well-known piece among Belgian clarinetists).

The "Benelux Recital" that followed included clarinetists from the Netherlands, Luxembourg and Belgium. The Dutch ensemble Duo Contemporain (Henri Bok, bass clarinet, and percussionist Miguel Bernat) has been active since 1980 and includes some 200 works in its repertoire. Bok plays standing, is rarely still for a second, and the audience quickly gets involved with his enthusiasm and animated approach to playing. Amazingly, the percussionist Bernat played *everything* from memory! Their program included *Distance Zero* by Miereanu, a work with motoric rhythms at the beginning but with many contrasting colors and moods throughout, and *Paisaje Cubano con Ritual* by Brouwer, a somewhat more conservative work with Latin influences in which Bok played some of the percussion instruments.

Unfortunately, no information on these composers was provided in the program supplement. The Duo played convincingly and skillfully and provided one of the bright spots to Tuesday's schedule.

The young Marcel Lallemand has studied with Marcel Ancion, Gaston Bocquillon and currently with Eduard Brunner. He presently serves as professor of clarinet at the Conservatory in Luxembourg and is a member of the conservatory's woodwind quintet. His program included *Theme and Variations on a Theme from Alruna* by Spohr, the *Sonata* for solo clarinet by Tailleferre and the *Sonatine* for clarinet and piano by the Luxembourg composer Walter Civitareale. The last is a somewhat lightweight but melodically pleasing piece.

Hedwig Swimberghe has been with the Belgian Radio Philharmonic since 1974 and professor of clarinet at the Brussels Conservatory since 1983. His program included two of his own works, *Sol* for solo clarinet and *Born Again* for clarinet and percussion, which followed Schumann's *Fantasiestücke*, Op. 73.

A too-leisurely lunch didn't allow me enough time to attend the early afternoon master classes by Freddy Arteel, Alfred Prinz or Don Oehler nor the lectures by Guy Dangain (on the Debussy *Première Rhapsody*) and Geert Dhondt (on Belgian music). However, I did get back on my appointed rounds for the balance of the afternoon's recitals — all held at the Gravensteen Castle in a huge hall with stone walls and a timbered ceiling. Needless to say, it sounded great! The Leblanc Benelux Clarinet Quintet played at 4:00. Made up of five excellent professional players (Eddy Vanoosthuyse, Sabine Uytterhoeven, John Van Latem,



Winners of the CASS young performers competition: (l to r) Nicola Hazelwood, Julia Russell and Katherine Romano

Marc Kerckhof and Frank Corry), their program, probably the best played small clarinet ensemble recital of the week, included *Two Contrasts* (scored for three B<sup>b</sup>s and a bass) by Raymond Decancq, which reminded me of the old clarinet quartet standard, *French Suite* by Yvonne Desportes, *Old Hungarian Dances* (for E<sup>b</sup>, two B<sup>b</sup>s and bass) by Ferenc Farkas, and two works soon to be published by Molenaar Edition in the Eddy Vanonosthuyse series, *Andante, Theme and Variations on Carnaval de Venice* by Wim Belaen and *Fugue in G Minor* by Bach (arr. Verbiest). What impressed me most about this group was the consistently excellent tone quality among all the players. Forgive the national reference, but it is a tone color that most American players would find very appealing and familiar. Maybe the Belgian-born Gustave Langenus' influence on our tonal taste is more pervasive than we thought?

The "Clarinet and Technology" recital that followed was presented by F. Gerard Errante, president-elect of the I.C.A., and included two world premieres. He began with *Treasures* (1992) by the American composer Anna Rubin. She indicates in the program notes that "the piece oscillates between microtonal movement of sound, pan-tonal masses, and clear-tempered pitch centers." The centerpiece of the concert was the premiere of *Yasashii Kaze* (written for Errante) by the American composer Douglas Quin, who was present for the performance and made some introductory remarks about the piece. It is a suite of five short works for clarinet, electronics and prepared tape which brings together themes and variations of bird songs set against a background of wildlife recordings made by the composer in various habitats throughout the world. It is an

*Maria Prinz and Guy Deplus*

aurally rich and evocative piece. Errante closed his program with *Conversations With Myself* by Charles Bestor, another work written for the performer and another premiere performance. The program notes tell us that "the composition utilizes MAX, the computer program developed at IRCAM in Paris. This work, involving state of the art real-time electronic processing, will allow the live and electronic parts to genuinely react and interact with one another." As always, Errante's expertise in this genre, his technical skills as a clarinetist and his relaxed manner and informative comments during the program combined to make the listener more at ease with a medium that can pose problems for some audiences.

The final program in the Gravensteen Castle venue was the Finnish Clarinet Society's Clarinet Ensemble conducted by Osmo Vänskä, the highlight of which was Jyri Nissilä's solo performance of Crusell's *Introduction et Air Suédois Varié* arranged with clarinet ensemble accompaniment by T. Salakka. Nissilä is currently coprincipal at the Finnish National Opera Orchestra. The remainder of the concert consisted of works by Finnish composers (Jukka Linkola, Atso Almila, Lasse Eerola and Osmo Vänskä) commissioned by the ensemble and recorded on a recently produced CD. The playing throughout was superb, and I hope that we can hear this ensemble at a future conference in North America.

The evening's concert was shared jointly by Georgina Dobrée and Michele Zukovsky. Since Dobrée's part of the program is discussed in the "CASS Day" coverage that follows below, I'll mention only Zukovsky's closing half here. She combined some short pieces (*Adagio Elegiaco* by Ernst Toch, *Serenade* by Halsey Stevens, *Paragon Rag* by Scott Joplin and Velazquez's jazzy *Variations*) around the first and



third movements from John Williams' formidable *Clarinet Concerto*. For listeners expecting to hear Williams' unique movie score effects and influences, they may be disappointed. I didn't hear any. What was present, however, was a decathlon clarinet part in which the soloist gets virtually no rest from a continuous barrage of technical demands which Zukovsky met fully. In the other pieces she projected a wonderfully lyrical style in the Toch and Stevens pieces and an infectious verve in Joplin's *Rag*. Neither the soloist nor the audience could keep its feet still! She ended the recital with a lovely ballad and movie theme, *The Bad and The Beautiful*, arranged for clarinet and piano by its composer David Raksin. Needless to say, she was rewarded with an especially enthusiastic, and well-deserved, ovation from the audience.

Before the CASS (Clarinet and Saxophone Society of Great Britain) Day activities formally started at the 11:00 hour on Wednesday morning, there were two early morning recitals to get things started. Regrettably, I did not hear the Belgian clarinetist Hans Vanneste's premiere of *Reflessione del Speranza* by Schrayen (no program notes were provided), a duo for clarinets which also involved clarinetist Jurgen Descheppe. The work called for a full range of instruments from the E<sup>b</sup> soprano down to the big contrabass in B<sup>b</sup>. Vanneste also played the Brahms *Trio*.

Fred Ormand, past president of the I.C.A. and professor of clarinet at the University of Michigan, followed with a recital of new works. Assisted by his University of Michigan colleague, pianist Ellen Weckler, he began with Martin Katz's *Para Fred* for clarinet and piano, which, according to the composer's



*F. Gerard Errante and composer Douglas Quin*

notes, was written to fill the need for more Spanish repertoire for the clarinet. This resulted in Katz's adaptation of five famous Spanish songs in which the voice part is divided equally between the clarinet and piano. Granadas' *La Maja de Goya* opened the set, and *El vito* by Obradors was the last. Ormand's obvious fondness for this style came across vividly in an excellent performance. The latest I.C.A. commission, Leslie Bassett's *Arias* for clarinet and piano (now published by C.F. Peters), received its premiere next. The printed program notes state that the four-movement work "... offers a variety of moods that present clarinetist and pianist to advantage. Clarinet lines tend to rise toward upper registers for lyricism. There are a few resonance (timbre) trills and an occasional unmetered measure, as well as plucked or other simple articulations for the pianist. The piece is concerned with full and active dialogue, allowing the musi-



The Ebony Quartet (England)

cianship and virtuosity of the performers to propel the music to a brilliant finish." Ormand and Weckler met the work's challenges in every regard. A wonderful little arrangement for clarinet and piano of Gershwin's *Promenade (Walking the Dog)* — originally for piano — brought the program to a jazzy finish. It was refreshing to hear such imaginative programming combined with such expert and artistic playing by both players.

For the first time in the history of the I.C.A./ClarFest conferences, a significant part of the scheduled events was planned and carried out by a clarinet society other than the I.C.A. On Wednesday, almost the entire day's activities were presented by CASS, although in many ways it began the night before with Georgina Dobrée's recital with pianist Vivian Troon.

Aided by an attractive, well-prepared 16-page "CASS Day" program booklet containing complete recital information, photos and biographies of performers, etc., audiences were treated to a wide variety of mediums, repertoire and a consistently high standard of playing and presentation throughout the day.

Georgina Dobrée's well planned and skillfully performed recital of works for basset horn started off the British contingent's presence at the conference on Tuesday night on a concert shared with Michele Zukovsky. Having heard Dobrée perform on several occasions, I have never heard her in better form. From the early *Andante Varié* by Rummel to the *By beck, gill and force...* by Rogers completed only this year (commissioned by the performer with funding from The Arts Council of Great Britain), Dobrée and pianist Vivian Troon were obviously on the same musical wavelength throughout, which made for a totally convincing performance. Other works performed were by Janovicky, Benes, Hess and Price.

However, CASS Day officially began at 11:00 a.m. on Wednesday with a recital of clarinet quartet works by three young British quartets. (Each event was introduced by CASS Chairman Angela Fussell.)

No Strings Attached (Neyire Ashworth, Nick Hayes, Sara Lee and Andrew Sparling) started the festivities with a polished performance which began and ended with arrangements of two of J. S. Bach's preludes and fugues, with works by Roditi (*Hay in the Sky*, first section), Skempton (*Sonoro*) and Bartók in between. The Sparling arrangement of the Bartók *Four Dances in Bulgarian Rhythm* is scored for clarinets in C, A, B<sup>b</sup> and bass clarinet, and the ensemble's enthusiasm and rhythmic vitality made this work the highlight of their program for me. The Arundo Quartet (Angela Crispe, Joanna Estall, Jill Sadler and Janet Spotswood), not to be confused with a Belgian quartet with the same name that played earlier in the week, followed with two works that they had commissioned: Anthony Leach's *Five Follies* and Ruth Gipps' *A Wealden Suite*. I found both works to be immediately appealing and easy on the ears. Leach's alliteration in the work's title continued into the movements' names: *Fanfare* (with bells directed upward at the end),



Michele Zukovsky (r) and pianist Dana Protopopescu (l) being presented after-concert chocolates

*Frolic*, *Folk Rhapsody*, *Fancy* and *Finale furioso* (with a brilliant E<sup>b</sup> clarinet part). The E<sup>b</sup> clarinet also got another workout in the last movement of the Gipps *Suite*, again skillfully executed by Angela Crispe. The recital of clarinet quartets closed with an excellent performance by the Ebony Quartet (Trevor Barlow, Rodney Smith, Philip Turbett and Graeme Vinall). Having been formed in 1980, their many years together made for a performance marked by precision, cohesion, expert technical command of their instruments and well-thought-out interpretations. Alan Bullard's *Overtones* (commissioned by the quartet in 1985) was one of the most musically substantial and technically involved works to be heard during the morning's concert. This was followed by Stephen Dodgson's *Four Bagatelles* and Chris Burn's *Benny Goodman Suite* which showed off the four men's versatility.

After lunch, David Campbell presented a master class in which two young performers played the Howells *Sonata*

Spanish clarinetist  
Enrique Perez  
Piqueur  
being presented with  
his after-recital chocolates





Allan Ware (I.C.A. National Chairperson for Germany) inspecting a Peter Eaton clarinet (Peter Eaton in the background)

and the Sutermeister *Capriccio*. Campbell offered an excellent balance of interpretive and technical suggestions to both players, and one heard immediate improvements as a result. Campbell's reference to the "cow pat" school of British clarinet music, in discussing certain stylistic points in the Howells work, brought a chuckle from the audience and provided me with one of the most "quotable quotes" from the week. Somehow, the so-called "pastorale" style of British clarinet music will never be the same! Seriously, however, Campbell's keen ear for diagnosing students' problems and his insightful remarks about the music revealed why he is one of Britain's most sought-after clarinettists.

During the 3:00 hour, Colin Lawson presented one of the most entertaining and informative lecture-recitals on the early clarinet that I have ever heard. In fact, it was one of the highlights of the whole conference for me (and this opinion was apparently shared by many others with whom I talked afterwards). Lawson's expertise and infectious enthusiasm for his subject came across clearly, and the audience seemed to be immediately caught up in the topic's presentation, no doubt because of its fast pace, varied instrumentation and rarely heard repertoire. Armed with an arsenal of original and reproduction instruments, Lawson seemed equally comfortable and at ease on each of them, beginning with excerpts from *The 4th Compleat Book for the Mock Trumpet* played on the soprano chalumeau and closing with one of Anton Stadler's *Three Caprices* for solo clarinet performed on a 10-keyed B<sup>b</sup> clarinet made by Daniel Bangham (1990) after a Grenser clarinet

c. 1810. In between were performances of excerpts for a five-key clarinet (Mozart, *Adagio*, K. 580a), bassoon (Mozart, K. 484e fragment), and others.

The afternoon continued with mini-recitals by the three winners of the CASS Young Performers 1993 Competition, and the repertoire performed included mostly British repertoire. Julia Russell began with the McCabe *Three Pieces*, the Steptoe *Two Impromtu*s for solo clarinet and Weiner's *Peregi Verbunk*. She is a brilliant young player with a bold technique and big sound. Nicola Hazelwood followed with performances of the Caoine movement from the Stanford *Sonata*, the Ferguson *Four Short Pieces* and the last movement from Horovitz's *Sonatina*. While she did not possess as refined a tone as the other performers on the recital, there was evidence of genuine musicality and much talent. I am certain we will be hearing more from her in the future. The final performer was Katherine Romono — a confident young artist who projected her musical ideas well. I was especially impressed with her lyrical approach to the instrument. Her program included *Intermezzi* Nos. 2 and 3 by Stanford, Crosse's *A Year and a Day* (for solo clarinet), and the Prelude, Forlana and Fughetta from Finzi's *Five Bagatelles*. It is apparent to me that, given the high standard of playing heard on this recital, the future of British clarinet playing is in very capable hands indeed. All three perform-

ers were assisted by pianist Vivian Troon, who contributed expertly to the day's events.

Unfortunately, I was not able to attend the final two CASS Day events, the Clarinet Choir of the Royal College of Music Junior Department and the Capital Clarinets.

Given the success of the day's events, it seems obvious that such participation and involvement by the various national clarinet organizations at future international ClarFests, especially when they are held in Europe, is something that should be encouraged and cultivated. The potential for cross-pollination of ideas, styles and repertoire and the prospects for making acquaintances and developing friendships with clarinet players from all over the world are reasons enough for continuing this idea.

Bravo, CASS, for a day in which you should take great pride! The clarinet is obviously very alive and very well in the United Kingdom.

The evening's two-part concert began with an all-French program by the dean of French clarinetists, Guy Deplus, assisted by pianist Maria Prinz. He began with the Saint-Saëns *Sonata* (omitting the third movement), followed by the Poulenc *Sonata*, Komives *Flammes* for solo clarinet and closed with the Françaix *Tema con Variations*, which I heard for the first time not long after it was published at the Paris clarinet conference when Deplus also played it to end his recital. I feel it's one of the very best French works for the clarinet capturing the essence of Françaix' style and providing a showcase for the display of Deplus' formidable technical skills. Its brilliant finale brought a resounding response from the audience.



A row of clarinets in the Band of the Belgian Guides

Eddie Daniels and the Marc Matthys Trio held forth during the second half of the concert and gave the audience what it came to hear — a mix of standards and new tunes played with Daniels' usual hard-driving pyrotechnics. His partners for the evening were top-notch: Marc Matthys, piano, Bart De Nolf, bass, and Jan de Haas, drums. Judging from the audience's reaction, it was not disappointed.

The first program I heard on Thursday was the noon recital of József Balogh, principal clarinet with the Budapest Symphony Orchestra of the Hungarian Radio. (An article about this orchestra's clarinet section appears elsewhere in this issue.) After a short arrangement of some Bartók folk songs, *Respectfully Yours, Mr. Goodman* for solo clarinet by Lendvay came next. It's a technical display piece with lots of glissandi and jazzy dotted rhythms. Hidas' unpublished *Concerto Semplice* brought the recital to a close. It is a very conservative, tonal work with a lyrical middle section, and, believe it or not (and several others who heard it agreed with me), it sounded like Leroy Anderson! Balogh seemed to win over his audience with a big, brawny sound, his emotional involvement with the music and his animated stage presence. (His wife told me afterwards that it was his first recital outside of Hungary.)

In order to allow rehearsal time for the evening's closing concert in the conservatory's main concert hall, the afternoon's events were moved to the Pacificatiezaal in the nearby Guild Hall. While the large rectangular hall was a visual delight (stained glass windows and painted historical crests on most of the walls), the noises from the adjacent street and nearby construction were frequently quite distracting.

The 3:00 recital, "Greetings from Paris," featured two young recent first prize winners from the Conservatoire National Supérieure de Paris, Aude Richard and Jean-François Philipp, both students there of Marcel Arrignon. Mlle. Richard played the *Introduction et Rondo* of Widor and an extract from Boulez' *Domaines* for solo clarinet, and Philipp chose the Weber *Concertino* and Lutoslawski's *Dance Preludes*. As she had done so ably throughout the week, Maria Prinz provided the piano accompaniment. Marcel Arrignon, who played at the Flagstaff conference, showed obvious



I.C.A.  
President  
Howard Klug  
presenting  
gifts to Guido  
Six and his  
family (on  
stage) and  
Freddy Arteel  
(at left)

influence on his students' tone. It's a very dark and resonant color quite unlike many French players I have heard in recent years. (For those interested in equipment, I spoke with Mr. Philipp later in the day, and he was using a Buffet mouthpiece with Glotin reeds.) Both performers played with marvelous control and finesse, and I am certain a successful career awaits each of them.

At 4:00 two of the most famous quintets for clarinet and string quartet were played. Don Oehler, from the University of North Carolina-Chapel Hill, and the Haydn String Quartet joined forces on the Mozart *Quintet*, K. 581, the first time I had heard a live performance of the *Quintet* on the bassoon clarinet. Oehler used a Buffet bassoon clarinet and negotiated all the extended lower range with smoothness and control. The erratic intonation I've heard in the past on other bassoon clarinets was not present here, and Oehler seemed completely at home on the instrument. The result was a finely honed performance with all the grace and elegance one hopes for, but doesn't always get, when Mozart is programmed.

Eddie Daniels, dressed in a brightly flowered Hawaiian shirt (!), joined the Haydn Quartet for the Weber *Quintet* and

displayed the same technical prowess and dynamic range that marks his jazz playing. Especially memorable was a phenomenal echo chromatic scale in the slow movement. His tone is round and full, and, except for some inconsistent pitch, Daniels' "legit" playing is excellent in all respects.

The American-born Roger Salander, now living in Vienna and professor of clarinet at the Vienna Conservatory, provided a "Greetings from Vienna" all-German/Austrian recital at the 5:45 hour. Joined by Viennese opera soprano Hilda de Groote and pianist Iris Deblaere (called in as a last-minute substitute for some reason), they began with all six of the Spohr *Deutsche Lieder*, which provided a showcase for de Groote's rich, warm voice and Salander's roulades. Von Einem's six-movement *Suite (The Lonely Ram)* for solo clarinet came next. It's a straightforward work with some flutter tonguing here and there and an especially appealing and playful last movement. The composer is well known in Austria, according to Salander's introductory remarks. Weber's *Grand Duo Concertant* brought the program to a finish.

The ClarFest clarinet choir "warmed up" the audience before the evening concert formally began with two short, but



Hungarian clarinetist József Balogh (r) after his recital being greeted by Ulrich Mehlhardt

## Recordings

### VERDEHR TRIO —

(Elsa Ludewig Verdehr, clarinet)

CD741: The Making of a Medium. Bartok, Contrasts; Hovhaness, Lake Samish; Pasatieri, Theatrepieces; Mozart, Trio; Frescobaldi, Canzoni.

### CD742: The Making of a Medium, vol. 2.

Rorem, The End of Summer; Musgrave, Pierrot; David, Schubertiade; Liszt, Hungarian Rhapsody; Vanhal, Trio.

S644: Thomas Christian David, Trio; Jere Hutchison, Nocturnes of the Inferno.

S648: Joseph Haydn, Trio; Karel Husa, Sonata a Tre. Violin, clarinet, & piano.

(Haydn is also on C100 with Beethoven Duos)

**LARRY COMBS, CLARINET**, Gail Williams, horn, & Covert, piano: S731 & C731. Rochberg, Trio; Schuller, Romantic Sonata; Rosza, Sonatina Clarinet Solo. (Combs: principal Chicago Symphony)

### MICHELL LURIE, CLARINET —

S301: Two Brahms Sonatas  
S851: Stevens Clarinet Concerto, Foss Oboe Concerto (w/Bert Gassman, oboe). Crystal Orch.

### JAMES CAMPBELL, CLARINET —

S331: Poulenc Sonata, Jeanjean Carnival of Venice. Vaughan Williams Studies in English Folksong, Berg, Schumann.

S333: Weber Seven Variations, Arnold & Martinu Sonatinas, Lefevre Sonata.

S336: Lutoslawski Five Dance Preludes, Debussy Petite Piece & Premiere Rhapsodie, Boza, Gade, Pierne.

S338: Lovreglio Fantasia on La Traviata, Hindemith Sonata, Finzi, Weiner.

C732: Reicha & Francaix, Quintets for Clarinet & String Quartet

### MICHELE ZUKOVSKY, CLARINET —

C100: Beethoven Duos, with David Breidenthal, bassoon (includes Haydn Trio w/Verdehr Trio)

### DAVID HARMAN, CLARINET —

S337: Donald Francis Tovey. Sonata, Milhaud, Burgmuller.

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

**MAX BRUCH Eight Pieces for Clarinet, Viola, & Piano**: S643. Empire Trio (Ethan Sloane, Clarinet)

**CLARINETS**: Floyd Williams & Charles West.

**Oboe**: Darrel Randall: S355. Schuller, Duo Sonata; Wolpe, Suite im Hexachord; Dahl, 5 Duets.

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rather difficult, Belgian works. (My apologies to the composers for not making a note of their names.) The featured ensemble for the evening was the Symphonic Band of the Belgian Guides, founded in 1832 by King Leopold I as his private band. It is a large, all-male, old-style band with at least 25 clarinets, but with only three or four flutes. It is comprised of some of Belgium's top professional players, much like France's Garde Republicaine Band, and it makes quite a musical and visual impression with its dark green uniforms trimmed in red (with small silver stirrups attached to the heels of each member's shoes). Conducted by Captain Norbert Nozy, they began with *Aan de Jeugd* by Sarkozy and closed the first half with an arrangement of Ravel's *La Valse*. Seated as I was on the second row, I wasn't able to hear the band's total effect to full advantage, but it was apparent it was in complete technical command of the music and was well rehearsed.

The soloist for the first half of the concert was Henk Soenen, who had played well in a recital earlier in the week. Performing his father's (Willy Soenen's) *Concertino voor Henk*, the one-movement work (played from memory) reminded me of the Glen Osser band works that were popular in America back in the '50s and '60s. It allowed the younger Soenen to display his impressive musical and technical gifts to the fullest, and his performance received a well-deserved, enthusiastic ovation (one of the noisiest of the week!) from a partisan audience of friends.

After presentations to the competition winners and to the ClarFest organizers (from Howard Klug and other I.C.A. officers) during intermission, the second half began with Ponchielli's duet for clarinets with band accompaniment (its original version, I believe), *Il Convegno*. The soloists

## The Clarinet Publication Schedule

The magazine is usually mailed during the last week of February, May, July and November. Delivery time within North America is normally 10-14 days, while airmail delivery time outside North America is 7-10 days.

were Guy Dangain and Eddie Daniels (still wearing his Hawaiian shirt from the afternoon recital!). It's a piece only an audience of clarinet enthusiasts could love, and love it they did with Dangain and Daniels waving their instruments in the air with delight afterwards in response to the audience's enthusiastic reaction.

The band's clarinet section was then featured in Paganini's *Moto Perpetuo*. (In case you've ever wondered, the clarinet part contains 2,232 notes; it was announced beforehand!) By the way, Guy Dangain slipped onstage into the last row of the clarinet section and joined in the fun. If the Ponchielli hadn't been enough to work the audience into a lather already, then certainly the Paganini had the requisite effect and brought down the house. Sensing the audience was on a feeding frenzy, Dangain returned to the stage for the Verdi/Bassi *Rigoletto Fantasy*. At this point in the concert (and perhaps the week) the clarinet had transcended into some kind of divine, unearthly state, and any clarinet player who stepped onto the stage at this point in the concert was king for a day (or at least the night) and could do no wrong. But wait, it wasn't over yet. Dangain came back for a "mystery" encore for clarinet and band which turned out to be a little known, lightweight piece by Faustin and Maurice Jeanjean entitled *Guisganderie* (and thanks to Jean-Marie Paul, editor of *Clarinet Magazine*, for identifying it for me later).

Emotions did not let up as the band played as a finale its stirring signature *March of the First Guides Regiment*, which it performed standing, from memory and with uniform caps in place. Composed by Jean-Valentin Bender (1801-1873), he was a clarinetist and the first conductor of the Band of the Guides. There is a very brilliant piccolo solo in the middle of the work which rivals that in *Stars and Stripes Forever*, and the piccolo player reveled in it and the reaction it and the band's performance elicited from the audience.

It was a rare evening and one of the most emotional closing concerts of all the many conferences I've attended, and I haven't missed many. The "good vibes" and feelings of universal clarinet brother-and-sisterhood were much in evidence in the lobby afterwards — even before the beer of the day was served!



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July of 1994 is drawing closer, and Larry, John and I are excited about the shape the Clarinetfest is taking. We have many ideas in the works and an abundance of suggestions coming in every day. We think that when our plans are finalized, we will have a conference that is appealing to a large number of musicians, and we know that Chicago will be a great place for all of you to visit.

One of the things that makes planning a conference both interesting and difficult is pleasing the large variety of individuals who attend. The many tastes in musical style, the vast variety of clarinet playing and the many different types of sessions required to meet the needs of performers, educators and enthusiasts of all kinds make the possibilities endless. As we thought about content, we set our sights on several things. First, we hope to have performances of the highest musical quality, since this will be appreciated by all of our audience. Second, we want to create as much variety as possible so that every session will be of interest. (We would like it if you felt that there was little time for sight-seeing within these five days, so save some time before or after the conference!) Third, we want to take advantage of this city and its diversity of clarinet players, teachers and students. And last, we hope to expand the feeling of "International" in the association as much as possible by bringing in performers from many countries as well as from a variety of states in the U.S. To accomplish this is easier said than done!

As I mentioned in the last issue, one of our featured performers will be Sabine Meyer, who will be performing a concerto with the Chicago Symphony Orchestra. I am sure you will enjoy hearing the Chicago Symphony perform in Ravinia, its lovely summer home. Eric Mandat, who has impressed us with his contemporary techniques, will be a guest recitalist.

Lawrence McDonald will perform on the classical-period clarinet, and I cannot forget the two great clarinetists who are hosting this event with me, Larry Combs and John Bruce Yeh. We also plan an evening that will be especially enjoyable. Richie Corpolongo will offer a clinic session in jazz, and then perform with his

the I.C.A., we have invited clarinetists from many countries, including Japan, Russia, Austria, Belgium, France, Germany, Canada and the U.S.

DePaul University School of Music is located within the city limits of Chicago, approximately 10 minutes north of the center of town (the loop) in an area called Lincoln Park. The campus is in a pleasant residential section of the city and is easily accessible by all forms of transportation. All events, except for the Ravinia concert, will take place in our concert hall, and the exhibit hall is just across a courtyard. Detailed information on campus housing, hotels and travel will appear in future articles, as well as an application form. Our official travel agent will be Carlson Travel Network (1-800-626-2119), and they will be happy to help you with your arrangements. Just mention that you are an I.C.A. member, and ask for Ms. Chris Bardach. Restaurants in the area are varied and plentiful, so meals should be considered part of your entertainment.

Conference dates are July 13-17, 1994. The official opening of the conference will be on the afternoon of the 13th. For those of you who will arrive early, the G. Leblanc Corporation has generously offered to sponsor a pre-conference trip to nearby Kenosha, Wisconsin to tour its factory. The conference will close on Saturday the 17th in the afternoon.

Further information will appear in future issues of *The Clarinet*, or you may contact me (Julie DeRoche, conference director) at DePaul University, School of Music, 804 W. Belden, Chicago, IL 60614-3296 (312/362-6854, FAX 312/362-8215). John, Larry and I look forward to seeing you in Chicago next summer. We send our thanks to the I.C.A. for allowing us this opportunity, and we will do our best to make this an enjoyable and interesting conference for all of you.

# CLARINETFEST

International Clarinet Association  
DePaul University—Chicago, 1994

*A Report by Julie DeRoche*



band in the evening. Many of you do not know Richie, but those of us from Chicago know of his excellence and want to share it with you.

In addition to these events, we have asked an amazing Romanian clarinetist, Pavel Cebzan, to perform on clarinet and tarogato. He is able to do things on these instruments that are seldom heard. Among the clinic sessions scheduled is a new I.C.A. session on research, and we have asked Bill and Linda Brannen to hold a class on repair and maintenance. The Brannens have asked me to invite you to share your ideas with them concerning the content of their session. Is there something you would like them to address? Let me know at DePaul, and I will pass it on to them. And to keep the "International" in



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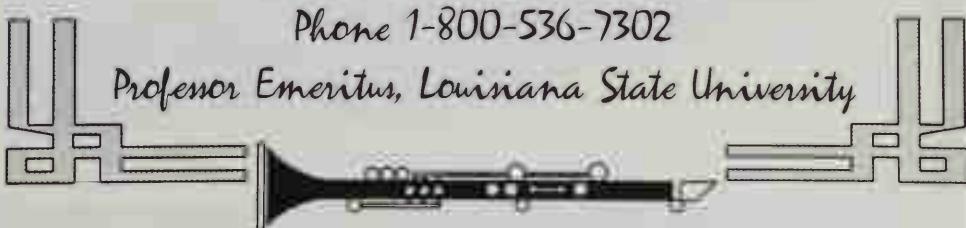
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# PRODUCT REVIEW

by Eli Eban

## The "Ultimo" pad system

The "Ultimo" pad was developed by Ehud Leibner of Ein Hashofet, Israel, with the intention of producing a "super-sealing, quiet, long-lived clarinet mechanism." It is meant to be installed on top-of-the-line clarinets of various manufacturers as part of the customizing process for individual players.

Leibner's devoted search for a superior means of stopping tone holes on the clarinet has lasted for many years, and has occasionally led him into rather exotic territory, such as replacing conventional clarinet pad cups with metal "stoppers." These can best be described as precision-sculpted plungers which are fitted to the diameter of each tone hole.

Having eliminated some of his earlier methods as being impractical mechanically or tonally, Leibner will soon be offering clarinetists the fully evolved result of his efforts, the "Ultimo" pad, which is a hybrid of the "plunger" system and a conventional pad system. In this

version, each cup covering a tone hole contains a mass of medium-soft synthetic material. The area that addresses the tone hole is shaped like a conventional pad in some cases, like a "stopper" in others, but mostly like a compromise between the two: a pad-like surface containing a beveled center. This shape is similar to the one that some technicians favor for cork pads on the register tube. The chemical composition of the pad material and the exact beveling angles remain, understandably, a trade secret.

On a clarinet padded with prototype "Ultimo" pads and tested at Indiana University (by faculty members James Campbell, Eli Eban and Howard Klug), this modification proved to be extremely satisfactory in reducing air-hiss or "fuzz" to an absolute minimum. The seal was unusually tight. Since the synthetic pad material is not sensitive to climate change or moisture deterioration, long-lived durability is assured. There is no skin membrane which, on conventional pads, tends to split or develop irksome buzzing noises, and the pad's contact

with the tone hole rim has a gratifying firmness without any attendant "slapping" sound — all distinct advantages for close-range recording work.

The particular sound reflectivity of the "Ultimo" does, however, affect the overall tone quality. Leibner is quick to admit that there is a "possibility of change in tone quality" versus conventional padding systems, but points out that instruments usually undergo a change in tone quality following conventional overhauls, anyway. The change in bore reflectivity may or may not be to one's taste, and a tonal evaluation based on a single instrument in its modified state would be premature and inconclusive. Trials are being conducted not only by the I.U. faculty, but by other players from widely divergent schools of clarinet playing (Berlin and Israel Philharmonic orchestras, some Klezmer artists, etc.), and a definite, positive consensus is being formed regarding the "Ultimo's" mechanical advantages. We hope players at large will soon have the opportunity to experience Leibner's modifications and form their own opinions, since he is, at present, taking steps to have his "Ultimo" pads advertised and franchised through clarinet technicians in the United States.

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# THE 1993 I.C.A. HIGH SCHOOL SOLO COMPETITION A REPORT

by Melvin Warner

A total of 17 candidates entered the 1993 High School Solo Competition, which was open to all clarinetists who would not reach the age of 19 by January 1, 1994. Fourteen applicants were from the United States, one

from Great Britain and two from Hungary.

The sole judge of the competition was Melvin Warner of Northern Illinois University, who evaluated cassette tapes submitted.

The winner of the first prize of \$500 was Stacey Miller, age 18. She began her clarinet studies with Lee Barnes in Colorado Springs, Colorado. She was an honor graduate of the Interlochen Arts Academy where she was a student of Deborah Chodacki. Upon graduation she worked with Richard Maynard in Boise,

Idaho and is now continuing her clarinet studies with Ken Grant at the Eastman School of Music.

The second place winner of \$350 was 18-year-old András Növák. He attended the Art and Music High School in Nyiregyháza, Hungary where he studied clarinet

with his father, József Növák. He plans to attend the Music Academy in Budapest.

The \$250 third place winner was 18-year-old Bernát Tószegi from Budapest, Hungary, who graduated in June from the Béla Bartók High School of Music. His teachers are László Horváth and László Kraszna, the solo clarinetists of the Hungarian State Orchestra. He plans to attend the Liszt Music Academy to study clarinet.



Stacey Miller

## INTERNATIONAL CLARINET ASSOCIATION 1994 HIGH SCHOOL SOLO COMPETITION

Eligibility: Open to all clarinetists who are currently enrolled in high school and who shall not have reached the age of 19 years by January 1, 1995.

Application: The following materials should be submitted, postmarked no later than Monday, May 2, 1994 to:

ICA 1994 HIGH SCHOOL COMPETITION  
Prof. Gerald King, University of Victoria, School of Music, Box 1700, Victoria, BC, Canada V8W 2Y2

### Contest Rules

1. Application fee: \$25.00 U. S. (current I. C. A. member) or \$35.00 U. S. (nonmember) made payable to I. C. A. The fee is nonrefundable.
2. Good quality cassette tape recording containing the following repertoire:

Gerald Finzi *Five Bagatelles* (Boosey & Hawkes)  
Michael Kibbe *Sonate, Op. 8* (unaccompanied clarinet)

available from Luyben Music, 4318 Main St., Kansas City, MO 64111-1897, tel. 1-800-2-LUYBEN

Note that recording should be made on new tape on one side only with an accompanist for the *Five Bagatelles*. Please be aware that the quality of the recording will influence the judges.

3. A photocopy of the contestant's driver's license, passport, or birth certificate as proof of age.
4. A separate written statement attesting that the recording is the playing of the contestant. The statement must be signed by the contestant and should contain the name, address, telephone number number, class level and name of school.
5. A summer address and telephone number should be provided if different from those during the academic year.

Please note that no application form is required.

### Judging

Judging of tapes will be conducted with no knowledge of the contestant. Do not include any identification on the cassette or on the box. There should be no speaking on the tape such as the announcing of compositions.

All cassettes will become the property of I. C. A. and will not be returned unless a stamped, addressed envelope is provided (Canadian postage or an International Postal Coupon).

Judging will be by taped audition and the contestants will accept the decision of the judges as final. Notification will be made by Tuesday, May 31, 1994 and an announcement will be printed in the November/December issue of *The Clarinet*.

Prizes: first prize — \$500; second — \$350; third — \$250.

In 1993 the Budapest Symphony Orchestra will be celebrating its 50th anniversary. Founded in 1943 by Ernst von Dohnányi, it is both a studio and a concert orchestra and represents the highest standards in the musical life of Hungary.

The first conductors were János Ferencsik and Tibor Molnár, and during the '50s László Somogyi, István Kertész, György Lehel and András Kórodi were the conductors. The first foreign guest conductor was Stanford Robinson of Britain. During that period the guest conductors included Constantin Silvestri, Arthur Bliss, Károly Garaguly, György Solti, Hermann Scherchen, Otto Klemperer and Mario Rossi.

1956 proved to be a critical date in the history of the orchestra and for Hungary itself as many people left Hungary and went abroad, among them many eminent musicians who resigned from the orchestra. Before 1956 a distorted view dominated all aspects of Hungarian society, and the music of contemporary composers could not be performed, including the works of Béla Bartók.

Nevertheless, performances of famous soloists enriched the orchestra's repertoire, including David Oistrakh, Ruggiero Ricci, Lazar Berman, Yehudi Menuhin and Gidon Kremer. Young Hungarian conductors also began to appear regularly with the orchestra, such as Tamás Breitner, János Sandor and Gyula Németh. Almost every famous conductor appeared with the Budapest Symphony Orchestra: Lamberto Gardelli, Dean Dixon, Sir John Barbirolli, Willy Boskowsky, Carlo Zecchi, Igor Markevitch, Charles Munch, Leopold Sto-

# *The Clarinet Section of the Budapest Symphony Orchestra of the Hungarian Radio*

by Beatrix Balogh

kowski, Werner Egk, Kobajasi Kenicsiro, Peter Schreier and Antal Doráti.

In 1964 György Lehel was named music director and conductor and served in that capacity until 1990. In 1985 András Ligeti became associate conductor to Lehel, and in 1989 Ligeti was appointed chief conductor, a position he held until 1993. At the present time there is no permanent conductor with the orchestra.

The orchestra's first international triumph came in 1952 with a tour of Poland and subsequent tours to Western countries, such as France, Italy, Switzerland, Germany, Holland, Britain and the United States, as well as Japan, were very successful.

Today the orchestra's repertoire ranges from Bach to semiclassical and more popular music, and it systematically performs and records symphonic, oratorio, opera and ballet works, thus taking a prominent place in the presentation and popularization of contemporary Hungarian music. Noteworthy composers in this repertoire include Ferenc Farkas, László Lajtha, Pál Kadosa, Rezső Kókai, Endre Szervánsky, Rezső Sugár, Leó Weiner, Béla Bartók and Zoltán Kodály.

In addition to this very rich and varied repertoire, there are smaller ensembles within the orchestra, including the Hungarian Radio Wind Quintet, Budapest Sinfonietta, Modern Brass Ensemble and the Concentus Hungaricus string ensemble. Also, the leaders of the string, wind and percussion sections have given solo and chamber music recitals, broadcasts and made many recordings.

## **History of the Clarinet Section**

**A** light music orchestra was the predecessor of today's orchestra, and Vilmos Zsolnai, an active clarinetist even today, joined this orchestra. Later when it was transformed into a symphony orchestra, he formed a new light music orchestra and toured abroad.

In 1946 Áron Máté was the first clarinetist of the symphony orchestra, followed by Géza Arató, both of whom played German-system clarinets. Géza Radanovics, who had been the principal clarinetist for many years, was the first player on the radio to break tradition by playing French clarinets, the clarinet of choice by most Hungarian clarinet players today.

## **István Veér, Principal Clarinet**

István Veér has been principal clarinet with the orchestra for more than 20 years. Born in 1946 in Györ, he began his clarinet playing in his native town. His teachers were József Apró and György Balassa, and he graduated from the Budapest "Ferenc Liszt" Academy of Music in 1972. Since then he has been a member of the Budapest Symphony Orchestra. He is also the clarinetist in the Hungarian Radio Wind Quintet, and in 1979 it won first prize at the Wind Quintet Competition in Colmar. He plays Buffet RC Prestige full-Boehm



(l to r) József Balogh, István Veér, Péter Schadl, János Szepesi, Tibor Dittrich (photo by Tibor Fehér)



(l to r) Vilmos Zsolnai, Géza Radanovics, Márton Király, József Balogh

system clarinets, a crystal mouthpiece, Vandoren reeds and a Luyben ligature.

### **József Balogh, Principal Clarinet**

József Balogh was born in Pécs in 1956, and he started playing clarinet at the age of nine. After his musical studies in Pécs, he enrolled at the Budapest "Ferenc Liszt" Academy of Music and studied with Béla Kovács, graduating in 1979. From 1976 to 1985 he was the solo clarinetist of the Budapest Opera House, and since 1985 he has been principal clarinetist of the Budapest Symphony Orchestra.

His awards include the second prize of the international competition "Concertino Praha" in 1974, the clarinet category prize of the Hungarian Radio in 1988, and the first prize with the Danube Quartet at the 1988 Graz International Competition.

In 1989 he won a grant from the Sir Georg Solti Foundation to visit the Chicago Symphony Orchestra taking lessons with Larry Combs. He began teaching in 1983 and was a member of the clarinet faculty of the "Ferenc Liszt" Academy of Music for five years. Students of his (also taught by Béla Kovács) have been winners of the I.C.A. competitions in Quebec and Flagstaff.

As a concert artist, he frequently gives recitals, studio concerts and makes recordings. Besides classical music, he likes to play jazz, semiclassical and gypsy music. He plays Hammerschmidt clarinets, the first to do so in Hungary, with Pomarico O or Zinner mouthpieces with handmade reeds and ligature.

Before joining the Budapest Symphony Orchestra in 1983, he served as clarinetist in the Budapest Operetta Theatre and as solo clarinetist of the State Railway Symphony Orchestra between 1979 and 1983. He has taught in Miskolc (1979-83) and since 1991 in Budapest at the István I. School of Music. In 1985 he became a member of the Hungarian Choral Quintet. He plays a Buffet RC Prestige clarinet, a Vandoren 11.6 mouthpiece with Vandoren No. 3 reeds and a ligature made by József Balogh.

### **János Szepesi, Second Clarinet and E♭ Clarinet**

János Szepesi was born in 1962 in Eger, and he began playing clarinet at the age of nine. He studied with Tamás Benedek and obtained a degree as a teacher of clarinet. He attended the "Ferenc Liszt" Academy of Music 1987-89 and was a student of Tibor Dittrich serving also as a member of the orchestra during this time. From 1987 until 1989 he studied with Alfred Prinz and Ernst Ottensamer at the High School of Arts and Music in Vienna. He has participated in master classes and competitions and studied with Karl Leister in 1981. At present he is a part-time member of the orchestra and teaches at the Conservatory of Miskolc. He plays a Buffet RC clarinet, Vandoren B40 mouthpiece with Vandoren V12 reeds and a Rovner ligature.

Clarinetists in the Budapest Symphony Orchestra may be contacted through the Budapest Clarinet Center, Szentendrei u. 34 V. 54, H-1035 Budapest, Hungary.

### **Tibor Dittrich, Second Clarinet**

Tibor Dittrich was born in 1940 and graduated from the "Ferenc Liszt" Academy of Music in 1963. He joined the Budapest Symphony Orchestra in 1962 and served as principal clarinet between 1962 and 1986, but has been the orchestra's second clarinet since then. He has also played E♭ clarinet, bass clarinet, bassoon and saxophone. He has been a member of the faculty at the Academy of Music for 10 years. He plays Buffet RC Prestige clarinets with a Vandoren B40 mouthpiece, Vandoren No. 3 reeds and a black Luyben ligature.

### **Péter Schadl, Second Clarinet and Bass Clarinet**

Péter Schadl was born in 1957, and his background includes study at the "Béla Bartók" School of Music and the "Ferenc Liszt" Academy of Music in Budapest.

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by Daniel Granados

My recent return to Venezuela after many years abroad coincided with the Third Festival for Venezuelan Clarinetists which took place during the third week of May at the Caracas Teresa Carreño Theatre.

The purpose of the festival, organized by Valdemar Rodriguez, principal clarinet of the Simón Bolívar Orchestra, is to encourage the development of Venezuelan talent by providing solo performance opportunities. Artists of international stature are invited to share their knowledge and experience during a week of master classes. This year the guest artists were Argentinean clarinetist/clarinet maker Luis Rossi and the famed Belgian soloist Walter Boeykens. Daily classes culminated each evening with recitals and concerts featuring 20 young players from all over the country.

Venezuela, with the unflagging support of Dr. José Antonio Abreu, president of its National Arts Council, has developed a system of youth orchestras which is unique in South America. A measure of the number of talented young people being trained throughout the country can be taken in the capital, Caracas, which boasts four professional orchestras and a host of smaller ensembles.

In the opening concert Edgar Pronio and Jorge Montilla, performing concertos by Françaix and Tomasi respectively, set the tone for the entire festival with their fine playing, which was accompanied by the Simón Bolívar Orchestra.

The second event was a recital offered by Luis Rossi and Argentine pianist Diana Schneider. The program, which included Mozart's *Adagio*, K. 580, Weber's *Grand Duo Concertante*, Dubois' *Rhapsody*, Guastavino's *Tonada and Cueca* and Martinu's *Sonatina*, was received with thunderous applause. Rossi is a highly musical performer whose strengths lie not in exuding technical virtuosity, which he commands, but rather in evoking an emotional response from the listener. I was particularly taken by his interpretations of slow movements with long lines and always a cantabile quality. As regular guest lecturer since 1982, Rossi has influenced a generation of Venezuelan players. That he's succeeded in setting the young musicians' sight high was very much evident during the week's activities.

One young ensemble which deserves special mention is the Caracas Clarinet Quartet (Jorge Montilla, Orlando Pimentel, Victor Salamanquez and Carlos Bello). Sponsored by Yamaha, it played a wonderfully diverse program including Stark's *Serenata*, Op. 55, Uhl's *Divertimento*, Absil's *Quartet*, Op. 132 and my favorite, Uruguayan composer Beatriz Lockhart's *Estampas Criollas*. These lively Venezuelan dances were arranged for clarinet quartet by Montilla. To appreciate the versatility of the quartet, one must hear its rendition of Vivaldi's *Primavera Concerto*, arranged by Montilla, who plays the solo part on the E♭ clarinet. That's scary E♭ playing!

Walter Boeykens' performance of the Copland *Concerto* was a much-anticipated treat. Through his playing and master

Luis Rossi (l)  
and Mexican  
clarinetist  
Luis Mora

classes, Boeykens was a great inspiration to all the young players. An example of how interesting the sessions were for everyone was the coaching Boeykens gave to clarinetist Orlando Pimentel and his trio. The group was preparing to perform the Khachaturian *Trio*, and Boeykens contributed his special knowledge of the score — he had played it with the composer!

Although the week's concerts were too numerous to be comprehensively reviewed here, there are some which I have to highlight. One was the recital offered by Valdemar Rodriguez. Following the example of his teacher, Luis Rossi, Rodriguez is a very refined player. His program, Brahms' *Sonata in F Minor* and Schubert's *Arpeggione Sonata*, was particularly suited to his talent for introspective, soulful interpretations. His is a very warm sound with a tasteful, albeit often-used vibrato.

Valdemar Rodriguez' success in teaching was evident in the performance by his 16-year-old student, Alcides Rodriguez (no relation to Valdemar), of Rossini's *Introduction, Theme and Variations*. Alcides played with incredible virtuosity and is the most talented player of his age I've yet to come across!

While most of the advanced students in Venezuela play Rossi 1010 style English-bore clarinets, with a certain British influence, other schools of playing are represented and contribute to the evolving "Venezuelan School." The principal clarinet of the symphony is Mark Friedman, a Peter Sime-nauer student, while the assistant principal of the Philharmonic is a Gigliotti student, Keith Karabell.

The Third Festival for Venezuelan Clarinetists was an enormous success. Clarinet works by 37 composers were performed. Many, like Tomasi, were part of the standard repertoire; others, like Montilla's arrangements, perhaps the repertoire of the future!



Walter Boeykens (l) teaches  
Victor Salamanquez

## ABOUT THE WRITER...

Daniel Granados received his bachelor and master of music degrees from Northwestern University. His major teachers include Robert Marcellus, David Shifrin and Hans Deinzer. From 1987 to 1993, the dual-national (U.S.A./Venezuela) Granados was principal clarinet of the Alabama Symphony.

# Articles on the Clarinet

## A Selected Listing from American Periodicals after 1990

Compiled by  
Raphael P. Sanders, Jr.

(This is the second of a biennial listing of articles relating to the clarinet published in American periodicals, not including *The Clarinet*. The initial article appeared in the May/June 1991 issue of *The Clarinet*.)

Averett, Janet. "Clarinet Style and Nuance, An Interview with Michele Zukovsky." *The Instrumentalist*, September 1991, pp. 22-25.

Bell, Richard. "The Albert System Clarinet." *The Instrumentalist*, September 1992, p. 105.

Bernotas, Bob. "Don Byron." *Windplayer*, Vol. 9 No. 3, pp. 26-31.

Berz, William. "Masterclass: Consistency Of Breathing." *Windplayer*, Vol. 9 No. 6, p. 36.

Bloch, Kalman. "Clarinet Intonation." *The Instrumentalist*, November 1991, pp. 42-48.

Bloom, J. Laurie. "Masterclass: Relaxed Breathing And Tonal Production." *Windplayer*, Vol. 8 No. 6, p. 32.

Byron, Don. "Masterclass: Choosing Ligatures." *Windplayer*, Vol. 8 No. 3, p. 24.

DeFranco, Buddy. "Masterclass: Practice Routines and Jazz Techniques." *Windplayer*, Vol. 7 No. 5, p. 22.

Eley, Marcus. "Masterclass: In Search of the Perfect Reed." *Windplayer*, Vol. 9 No. 3, p. 34.

Erlich, Marty. "Masterclass: Developing Bass Clarinet Chops." *Windplayer*, Vol. 9 No. 1, p. 32.

Ginell, Richard S. "David Ocker." *Windplayer*, Vol. 8 No. 6, pp. 20-46.

\_\_\_\_\_. "Gary Gray." *Windplayer*, Vol. 7 No. 3, pp. 32-35.

Gray, Gary. "Masterclass: Some Ideas About Phrasing." *Windplayer*, Vol. 8 No. 4, p. 24.

Haefele, Marc. "Merrit Buxbaum." *Windplayer*, Vol. 8 No. 1, pp. 42-45.

Heffernan, James & Dennis Strawley. "Using Harmonics to Teach Staccato." *The Instrumentalist*, June 1991, pp. 45-46.

Heim, Norman. "Why Not the Alto Clarinet?" *NACWPI Journal*, Summer 1991, pp. 16-20.

Hejny, Isla. "The Transition from Clarinet to Bass Clarinet." *NACWPI Journal*, Spring 1993, pp. 13-15.

Hermann, Harvey. "A Graded List of Literature for Junior and Senior High School and College Clarinet Choirs." *NACWPI Journal*, Fall 1991, pp. 8-21.

Hinson, J. McCandell. "Technical Preparation Before Practicing." *NACWPI Journal*, Spring 1991, pp. 18-22.

Hunt, Albert. "Adjusting Single Reeds." *The Instrumentalist*, March 1991, pp. 66-71.

Kanter, Jim. "Masterclass: Breathing and Blowing." *Windplayer*, Vol. 7 No. 6, p. 22.

McGinnis, Donald. "Doubling Up On Success." *The Instrumentalist*, October 1992, pp. 28-33.

Messenger, Joseph. "Masterclass: Tonguing and Speed." *Windplayer*, Vol. 7 No. 3, p. 19.

Miller, Robert. "Selecting Clarinet Reeds." *The Instrumentalist*, August 1991, pp. 35-38.

Osland, Miles. "Masterclass: Switching from Jazz to Classical Embouchure." *Windplayer*, Vol. 9 No. 4, p. 34.

Parran, J. D. "Masterclass: Experimenting with Multiphonics." *Windplayer*, Vol. 8 No. 5, p. 24.

Peplowski, Ken. "Masterclass: How to Hear the Changes Better." *Windplayer*, Vol. 9 No. 5, p. 34.

Root, Patricia. "Campaigning for Clarinetists." *The Instrumentalist*, November 1992, pp. 59-60.

Shuster, Fred. "Eddie Daniels, Searching for the Sound of the City." *Downbeat*, May 1991, pp. 22-23.

Smylie, Dennis. "Masterclass: Consistent Tone on the Bass Clarinet." *Windplayer*, Vol. 7 No. 4, p. 21.

Vache, Allan. "Masterclass: Finding Your Own Voice in Swing." *Windplayer*, Vol. 9 No. 2, p. 32.

White, Michael. "Masterclass: Getting That New Orleans Sound." *Windplayer*, Vol. 8 No. 2, p. 22.

Winkle, Carola K. "Alternate Clarinet Fingerings." *The Instrumentalist*, May 1991, pp. 38-46.

Zukovsky, Michele. "Masterclass: Warming Up and Working Reeds." *Windplayer*, Vol. 8 No. 1, p. 22.

## ADDRESSES OF PERIODICALS

*Downbeat*, 222 W. Adams Street, Chicago, IL 60606

*The Instrumentalist*, 200 Northfield Drive, Northfield, IL 60093

*NACWPI Journal*, National Association of College Wind and Percussion Instructors Journal, Northeast Missouri State University, Kirksville, MO 63501

*Windplayer Publications*, 8127 Melrose Avenue, Los Angeles, CA 90046

## ABOUT THE WRITER...

Raphael P. Sanders is currently instructor of woodwinds, music theory and music business at Hardin-Simmons University, Abilene, Texas, and principal clarinetist with the Abilene Philharmonic Orchestra. A former U.S.A.F. musician, he received the B. Ed. degree from the University of Hawaii and the M.M. degree from the San Francisco Conservatory of Music. A Hawaii native, Sanders is currently completing the D.M.A. degree in clarinet performance from the University of North Texas.

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## **Elsa Ludewig-Verdehr picks Leblanc's Concerto model as her clarinet of choice**

by Tom Ridenour

In every profession there are always those who receive—and deservedly so—wide public acclaim for their skills and talent. There are also those who—for whatever reasons—do not enjoy such popular recognition, but are nonetheless among the most respected in their fields, esteemed by the cognoscenti. Just such an artist is Elsa Ludewig-Verdehr, ranked by the clarinet world among the best of its best.

While others took high-profile orchestral jobs, Elsa, with her Verdehr Trio, has devoted herself to chamber music and the solo literature. The trio—which consists also of her husband, violinist Walter Verdehr, and pianist Gary Kirkpatrick—has received the enthusiastic praise of critics worldwide for its dynamic and technically dazzling interpretations. She and the chamber group have had composed for them many outstanding new works for clarinet, violin and piano, as well as numerous transcriptions for that instrumentation.

In addition to her grueling performance schedule—a full-time job in itself—she also teaches at Michigan State University, East Lansing, where for many years she has built one of the most enviable classes of advanced clarinet students in the nation. This dedication to teaching, combined with her excellence in performance, places her among a breed of clarinetists that is rare indeed.

Last year, Elsa visited Leblanc headquarters in Kenosha and selected a Concerto model 1189S clarinet. She made it clear that she was not yet certain that she would play the instrument as "her own," but that she was so impressed by her initial testing of the instrument, she was eager to confirm her impressions in actual performance. Within a few months, she was performing with it exclusively. We are extremely

proud to announce that Elsa Ludewig-Verdehr, one of the most respected clarinet teacher/performers in the world, has now given her complete endorsement to the Leblanc France Concerto. Elsa recently returned to Kenosha to select an A-model Concerto, which gave us the opportunity to talk about clarinets, her trio and her career. The following are a few highlights from our discussion.

*Tom Ridenour: After years of playing another maker's clarinet, what compelled you to "go against the tide" and switch to the new Leblanc Concerto model?*

Elsa Ludewig-Verdehr: At first, my trying the new Leblanc model was based on our long-standing friendship. I knew that you, Tom, more than any other clarinetist of my acquaintance, really understood the inner workings and acoustics of the clarinet, and because you believed so much in this new instrument, I thought I should give it a try. But as soon as I played it, I knew this was a clarinet I would have to consider on its own merits and qualities.

You said something the first time I played the Concerto that I recalled later, after I had decided to switch. You said that when you were a teacher, much of your pedagogy was based on trying to solve or alleviate the acoustical inadequacies of the clarinet. That really struck a chord with me, as I realized this was true in my own teaching and playing as well. You went on to explain that these new Leblanc models addressed these problems, and the more I have played the Concerto in rehearsal and concerts over the past year, the more I realize this to be true. I have found the Concerto has helped to free me from worrying about certain inherent acoustical difficulties of the clarinet and makes it easier to achieve what I wish to do musically. For me this is the highest priority—to be able to do what I feel musically—and the clarinet I play must help me to do this. The Concerto does just that.

*What playing features do you like best about the Concerto?*

One of the things I like best about it is the evenness of sound throughout the range and, specifically, the evenness of the throat tones and smoothness over the "break" area. I also find the intonation to be superior and more consistent when playing with other instruments and piano. But perhaps my

favorite feature is that when playing in the upper clarion register (G, A, B and C above the staff) and in the altissimo register, particularly at soft dynamic levels, the clarinet seems to "hold" the sound without my having to add air support or to firm the embouchure—it seems generally more stable and less touchy, which is a big help in playing.

*When you first played the Concerto in public, did you get any reaction from your peers?*

The first time I played it in public was for a most demanding group of peers—my colleagues in the Grand Teton Festival Orchestra, where I play each summer, whose members are drawn from major orchestras all over the country. We happened to be playing Ravel's Bolero, in which the opening solo uses the throat tones extensively and goes over and over



the break area. For me, this was, you might say, the "defining moment"—when I knew I would definitely switch to the Concerto. It was much easier to match sound from note to note.

At the end of the rehearsal, a number of the orchestra members commented favorably on my solo. Although they didn't know I had switched clarinets from the day before, they had noticed a difference that they liked, and they said so. I really didn't look back after that, and in the months since then, I've found other advantages that have made playing even more secure and enjoyable.

*Your trio has played all over the world to enthusiastic critical acclaim. With the large repertoire you now have for violin, clarinet and piano, you can*

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Tom Ridenour is the principal designer of Leblanc's new line of professional clarinets, including the Concerto and Opus models. He is also manager of the Woodwind Company, Leblanc's mouthpiece-making division.

present programs of tremendous variety and style. How can your trio be heard?

The Verdehr Trio, which my violinist husband, Walter, and I founded in 1972, has indeed played often all over the world—from Europe, the former Soviet Union, China, India and South America to Kathmandu, Cairo and Istanbul. We also tour extensively in the United States each year. We have eight recordings currently available, with three more to be released this year, largely on Crystal Records. We also have a new video series of six half-hour programs (available from Instructional Media Center at Michigan State University) featuring trios written for us by renowned composers Husa, Hovhaness, Schuller, Rorem, Musgrave and Bassett. These tapes feature the composers' comments on their own works as well as complete performances of them by the Verdehr Trio.

During the past season, we did a three-concert series in New York premiering 18 new works written for the trio by composers Peter Schickele, Alexander Arutiunian, Peter Sculthorpe, Jon Deak, David Ott and others. Among our recent European concerts, we played in Paris at the famed IRCAM Center at the Pompidou Center as well as in the National Theater of Madrid. This season, in addition to our U.S. itinerary, the trio will play in Prague, London, Frankfurt, Berlin and Vienna. So we do indeed cover a lot of territory!

All told, the trio's repertoire includes some 25 18th- and 19th-century pieces and 70 20th-century ones, most of which have been written for us. In addition, we have several concertos written for us by Arutiunian, Ott, David, Skrowaczewski and Wallace, as well as an arrangement of Sarasate's *Carmen Fantasy* for both band and orchestra. We premiered the Skrowaczewski with the Honolulu Symphony and will premiere the Arutiunian with the Detroit Symphony.

You've taught some of the best clarinetists—and teachers—of this generation. As someone deeply involved with education, do you have any thoughts on the future of acoustic wind playing?

I must say that I worry a little about the future of acoustic and classical music performance in general because there is such emphasis in this country on popular music. The demise of some U.S. orchestras is a worry, too, although many do reorganize and survive. One of my pet peeves is that the national

media so rarely feature classical music or musicians. The major TV networks, weekly newsmagazines, morning TV shows and children's shows invariably feature and interview pop, country and rock stars, movie stars and others, giving them untold free publicity and, more important, making their names household words and their music immediately familiar and recognized.

If only they would give the same coverage to classical music and musicians, perhaps the future would seem more bright and the public at large would be exposed to the joy and the uplifting of spirit and mind that classical music provides. There used to be classical music shows on radio and TV, but now there are none. I really do feel strongly that the media should give more coverage to the arts in general.

*Do women musicians today enjoy greater opportunities academically and professionally than they did a generation ago?*

Yes, there is no question about that. I've seen quite a change during my career. In my early professional days, it was really a disadvantage to be a woman wind musician, but that certainly has changed. Today, in general, the only criterion of most employers is the quality of one's performing and teaching.

*Educators all over the country are bemoaning a perceived drop in both quantity and quality of young clarinetists in the high schools. Has this situation had any impact on college programs? How can educators build more enthusiasm within their clarinet programs?*

I have to say that the clarinetists who have come to Michigan State University to study with me in recent years have been better trained and more advanced than previously, many having already played works considered university-level repertoire in earlier years. Perhaps, however, there are fewer young undergraduate clarinetists. In any case, I feel that to encourage more and better young clarinetists, it is important for teachers to do that which makes the clarinet easier and more fun to play. The instrument and mouthpiece are so very important, as well as having private instruction to help overcome difficulties more quickly and efficiently.

Playing the new Leblanc student clarinets, acoustical siblings of the Opus and Concerto models, would be a helpful step in that direction. Also finding the right mouthpiece and securing a little help on reeds from professional clarinetists in the area can make a dif-

ference. Performing chamber music with one's peers can be most enjoyable, as well as instructive, increasing interest in performing well. And finally, one should occasionally organize groups to go to a concert—for example, take the clarinet section of the band or orchestra to attend a clarinet recital or concerto appearance in the community or nearby. Perhaps the performer might even be able to conduct a master class. All of these suggestions could help stimulate interest and enthusiasm among clarinet students.

*Is there any one aspect of music education at the high school level that you would change so that wind players are better prepared to begin their college training?*

There is one factor I feel could be most helpful and could enhance the technical facility of young clarinetists—teaching thorough knowledge of major and minor scales and arpeggios early so that students are fluent in these before coming to college.

I was very fortunate. When I was in high school, our band director, Mr. Sharon Hoose, had devised a series of five musicianship tests, each with 15 parts, to challenge us and focus our efforts. The first test required that you play all major scales one octave; the second test, two octaves; the third, extended ranges; the fourth and fifth, all harmonic and melodic scales, two octaves with minor arpeggios. There were many other parts—performing a solo piece, hearing and recognizing chords, playing a page of difficult rhythmic patterns, and so on. They covered all aspects of becoming a good musician.

To this day, I remember that band director, and I'm as grateful to him as to any other teacher with whom I studied for giving me that thorough training at an early age and for presenting these important and necessary tools in such an organized step-by-step way.

This is merely one of the many rewards of being an educator—you have the chance to influence students so positively at an early age that they remember you the rest of their lives. □

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# IN Memoriam

## Harold Wright (December 4, 1927-August 11, 1993)

by Bruce Creditor,  
Assistant Personnel Manager  
Boston Symphony Orchestra

The music world suffered a tragic and irreplaceable loss with the sudden death of Harold Wright on August 11 after a massive heart attack at his farm near Marlboro, Vermont. Just days earlier he had contributed his familiar artistry to a performance of Mahler's *Third Symphony* by the Boston Symphony Orchestra conducted by Seiji Ozawa, and he was about to conclude his 23rd season as principal clarinet of the BSO.

Harold Wright was born in Wayne, Pennsylvania, took up the clarinet at age 12, and later studied with Ralph McLane, then principal clarinetist of the Philadelphia Orchestra, at the Curtis Institute. He also had a stint in an Army band — even playing alto saxophone in the dance band and serving as the drum major! Before joining the Boston Symphony in 1970, he was a member of the Houston and Dallas symphonies and principal clarinet of the National Symphony in Washington, D.C. Wright was a participant in the Casals Festival for seven years, as well as at the Marlboro Festival from 1952 to 1970, returning in 1974 and 1990. He also performed with the Boston Symphony Chamber Players and with many leading string quartets.

His solo and chamber music recorded legacy (see below for a sampling of his orchestral recordings) includes the Brahms sonatas (with Harris Goldsmith on Crossroads/MHS and recently with Peter Serkin on Boston Records), the Copland *Sextet* (again recorded twice — with the composer and Juilliard String Quartet and with the Boston Symphony Chamber Players), the Mozart *Quintet* and the legendary Schubert *Shepherd on the Rock* with Music from Marlboro, Mozart *Concerto* with the Boston Sym-



Harold Wright Photo by Susan Wilson

phony conducted by Ozawa, Mozart *Quintet* for piano and winds with Peter Serkin (on a recent Boston Records release) and Samuel Coleridge-Taylor's *Quintet* (with the Hawthorne String Quartet on Koch International). Less well known and long unavailable are the recordings he made with the pianist Harris Goldsmith in the early 1970s for the Music Minus One "Laureate Series," including works by Baermann, Stamitz, Weinberger, Rabaud, Mozart, Brahms and Weber.

This past May he recorded both the Mozart and Brahms quintets with the Boston Symphony Chamber Players for future release on the Philips label. Also a dedicated teacher and coach with many students around the world, he was currently a faculty member at the New England Conservatory and the Tanglewood Music Center.

The above factual accounting of Harold Wright's career (additional information can be found in the Pamela Weston book and Richard Gilbert discography) gives but a cold statement of his achievements and contributions to the

clarinet and orchestral worlds. "Buddy" — as he was known to family, friends and colleagues — left a lasting impact on many performances and audiences, as well as lasting impressions with colleagues in both of those worlds. Each of us whom he touched can well recall many moments of inspiration and friendship. In my own case he was the reason I came to the Boston area some 22 years ago.

Even though I did not have the opportunity to study privately with him, the many chamber music coaching sessions I had with him at the New England Conservatory and Tanglewood Music Center, the many performances I heard, and my experiences with him in my role as assistant personnel manager of the BSO have immeasurably enriched my life and have left me with many memories of a special and unique person. Along with his artistry was his own wry sense of humor, reflected in his reaction to my comment to him that one of the perks of my working at the BSO was the opportunity to hear him play every day. "We don't play every day, yet!" was his whimsical reply.

Harold Wright's death brought forth many tributes, and I am indebted to Richard Dyer — music critic of the *Boston Globe* — for his permission to quote from his article, "Wright's loss resounds through the BSO." Dyer himself stated: "You never had to look to see if Harold Wright was playing clarinet in a Boston Symphony Orchestra concert. You could tell immediately, because of the unique, liquid beauty of his sound, the subtlety of his phrasing, the intimacy of his expressiveness. He was probably the most universally admired musician in the orchestra, one of the few individual players who set his stamp on the entire ensemble and came to represent all that was best about it. There was probably never a concert to which he did not make some kind of special contribution."

Dyer concluded his tribute by referring to Wright's "puckish sense of humor that invited you to become his accomplice in quiet mischief, but it also deflected you from getting too close. [His colleagues refer to his being very teasurable, and having a certain buffoonish quality which helped you along to tease him.] There were many things he would not dream of speaking about, but there was nothing he could not say, sing and dream on his clarinet."

BSO Music Director Seiji Ozawa offered a statement: "Buddy Wright was a natural. While I never knew exactly how a phrase would be shaped, I knew it would be beautiful and whole, and above all, like the greatest of artists, he never played the same way twice. He was one of the most creative musicians I ever knew, and I loved listening to the never-ending range of color and to his unerring sense of timing. Of course I knew we would lose him some day [to retirement] from the orchestra, but the news is so unbearably sudden. I will miss his quiet and unassuming way, the sight of him in his beret and trenchcoat on tour, that quizzical smile of his, and most of all, that absolutely unique sound that floated above us all with a complete grace that was his alone. I pray for Buddy."

According to William Moyer, BSO personnel manager when Wright joined the orchestra, the only question music director William Steinberg had after Wright's audition was "could he play out?" The answer turned out to be of course, he could. But he didn't have to play loudly to make an impact; Wright's was the gift of drawing you in, making you come into the heart of the music. The clarinet may have a rowdy, raucous side, but Wright wasn't interested in it. In Moyer's view, "There was no one who came into the orchestra who had a greater impact on the quality of a performance; there was a noticeable step up in commitment, devotion and beauty of performance."

Along with his colleagues in the wind section, Wright was among the treasures of the unique sound of the orchestra. Doriot Dwyer and Ralph Gomberg (former principal flute and oboe) shared the following reflections. (Sherman Walt, former principal bassoon, was killed tragically in a car accident in 1989.) Dwyer said, "Buddy was always the first one to play a

little softer, yet he was always a dominating presence. He often clowned around with his clarinet, making a moo-cow and all those things, but it wasn't in him to make a joke once he started to play. He had the courage to know the value of the diminuendo; he achieved the greatest depth that way. He played with the utmost refinement yet also with the greatest simplicity." Gomberg added that Wright "never played a bad-sounding note. There are musicians who feel that by making ugly sounds they are broadening their expressive range, but Buddy did everything through beautifully controlled color, by sensitivity, refinement and subtlety."



Harold Wright in performance with Boston Symphony Chamber Players

Photos courtesy of Boston Symphony Orchestra

His current colleagues, including flutist Leone Buyse and oboist Alfred Genovese, expressed similar sentiments. "Playing with Buddy was a wind player's dream," said Buyse. "He was extremely consistent, his sound was beautiful, his musicianship impeccable, and to be able to blend with him and to sing phrases with him was an extraordinary experience. He was also extremely easy to work with, deferential, and willing to work things out. It was a pleasure of the highest order." Al Genovese's association with Buddy Wright went back some 50 years, and he stated that he could think of no more devastating a loss for the orchestra, and that "Wright was irreplaceable. He will be succeeded, but never replaced."

In an interview with Jack Snavely for the Fall 1979 (Vol. 7, No. 1) issue of *The*

*Clarinet*, Wright shared some of his thoughts about the clarinet, reeds, mouthpieces and music: "I think it's understanding the music (to develop flexibility). Much of the time I don't think the students understand the music, and they don't understand what they're trying to do with the clarinet. I feel that they're trying to play the notes, to do all sorts of things with technique, but when it gets down to trying to play music, what makes a phrase, how to phrase — these things completely elude them ... They think they've got a clarinet in their hands, and that they need to play the clarinet. But they have to play MUSIC on the



clarinet ... I feel very strongly about this...this is really my message."

I would like here to share from two tributes by former students of Harold Wright. Each in his own way gives voice to some of the feelings of gratitude for the importance of his contribution to our lives at this time of mourning his loss.

*As with any genius, Wright's death seems like a petty judicial blunder sure to be overturned by some more enlightened higher court. For those who were nurtured by his poetry, his irretrievable absence resembles the ache that follows any fleeting glimpse of the truth. What Harold Wright brought with his musical breath was the ineffable creation of life; the passionate wonder that occurs when all the set forms, all the necessary man-*

dates of quavers and rests, all the dictates of tempo and pitch long bonded in print emerge fresh as a story to be joyfully discovered and fervently told. In a world of music so often lost in the hum and drum of formulaic posturing and weary reproduction, he embodied the ever-present hope that music is never known but is always just now happening. His was the earnest whimsy of a storyteller in love with his characters. And in some revelatory way it reminded you again how true is the heart of the very moment.

It must have astonished even him at times to be the conduit of so much eloquence downloaded from some magnificent echelon of himself. Though, his response to such astonishment would have been simply to continue the transmission. He was born to do it — an artist so inextricably appropriate to his craft that, had it not already existed, he would have found it necessary to invent it. He is survived by all of us who are quickened by the paradox that this is exactly what he was always doing.

— Thomas Hill,  
Boston Chamber Music Society

Although Mr. Wright often found it difficult to explain to his students 'how' to

play the clarinet the way he did, his playing alone served as a model for generations of young clarinetists. He changed my fundamental understanding of great musicianship. I had always believed that great musician were 'naturals' — that they didn't really have to think very much about their playing. I thought that the sheer weight of their talent and technique carried them through. But I learned from Mr. Wright that he had thought about every note of music he had ever played. I discovered in my lessons that every musical gesture he made was firmly supported by a complex musical thought process. Every phrase had direction and a sense of architecture, and he helped me to discover more about that 50% of the music that Pablo Casals claimed did not appear on the printed page. And, of course, his musical thoughts were served by an unshakable technique.

Mr. Wright was not a tyrannical teacher, but was deliberate and even-tempered. He had no use for ranting and raving, and was interested in one thing and one thing only: playing great music on the clarinet. He was quiet and reserved, but his music-making was powerful and elegant beyond compare.

— Lt. John Graulty,  
Assistant Conductor of the  
Band of the U.S. Air Forces in Europe

Witnessing the depth of feeling and reactions by colleagues and students at his untimely death, Harold Wright's message — delivered verbally and musically during his illustrious career, as well as his warmth, elegance, wit and generosity, will continue to resonate and live on in each of us.

A selected discography of recordings with Harold Wright as principal clarinet of the Boston Symphony Orchestra.

Bartók	Concerto for Orchestra
Beethoven	Miraculous Mandarin Suite
Berg	Piano Concertos 1-5
Berlioz	Symphony Nos. 4, 7
Brahms	Violin Concerto
Britten	Damnation of Faust
Chabrier	Romeo and Juliet
Debussy	Haydn Variations
Dvorák	Symphony Nos. 1-4
Franck	Symphonie Fantastique
Harbison	Young Person's Guide **
Hindemith	España
	La Mer
	Nocturnes
	Prelude to Afternoon of a Faun
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	<i>Capriccio Espagñol</i>
	Stravinsky <i>Firebird</i>
	<i>Petrouchka</i>
Book 3:	Wagner, Strauss, Kodály, Borodin, Debussy, Prokofiev, Mussorgsky, Gershwin
\$12.50	

Holst	The Planets
Ives	Symphony No. 4
Liszt	Faust Symphony
Mahler	Symphony Nos. 1-10
Mendelssohn	Midsummer Night's Dream
	Symphony No. 4
Prokofiev	Romeo and Juliet
	Peter and the Wolf **
Rachmaninoff	Piano Concerto No. 3
Ravel	Bolero, Daphnis et Chloe, Le Tombeau de Couperin, La Valse, Mother Goose, Rapsodie Espagnole, Scheherazade
	Feste Romane
Respighi	Fountains of Rome
	Pines of Rome
Rimsky-Korsakov	Scheherazade
Schoenberg	Gurrelieder
Schubert	Symphony Nos. 8, 9
Sessions	Concerto for Orchestra
Sibelius	Symphony Nos. 1-7
	Violin Concerto
Smetana	Ma Vlast
Strauss, R.	Also Sprach Zarathustra
	Don Quixote
	Ein Heldenleben
Stravinsky	Elektra
	Firebird
	Rite of Spring
Tchaikovsky	Violin Concerto
	Symphony Nos. 5, 6
	The Nutcracker
	Pique Dame
	Romeo and Juliet
	Sleeping Beauty Suite
	Swan Lake

Recordings with the Boston Symphony Chamber Players:

Berg	Adagio from Kammerkonzert
Brahms	Trio
Copland	Quintet
Kirchner	Sextet
Mozart	Concerto for Violin, Cello, 10 winds and percussion
Schoenberg	Quintet
	Chamber Symphony (arr. Webern)
Schubert	Suite
Strauss, J.	Octet
arr. Berg	Wein, Wein, und Gesang
arr. Schoenberg	Kaiser Walzer, Rosen aus dem Suden
arr. Webern	Schatz Walzer
Stravinsky	Concertino
	L' Histoire du Soldat
	Octet
	Pastorale
	Ragtime
	Septet

\*\*issued in Japan (Funhouse Records)

I am also deeply saddened to report the sudden death of former BSO Assistant Principal/E♭ Clarinetist Peter Hadcock on October 25, 1993. Professor of clarinet at the Eastman School of Music, he also died of a heart attack. A scholarship fund in his memory has been established at the Eastman School (26 Gibbs Street, Rochester, NY 14604).

**Robert C.  
Schmidt**

The clarinet world was saddened by the loss of Robert Schmidt June 11, 1993. Fifty-two years old, he was born in Cortland, New York and was reared in Utica, New York. He attended the Crane School of Music at SUNY-Potsdam and was a graduate of the Philadelphia Conservatory. He studied clarinet with Anthony Gigliotti, Robert McGinnis, Harry Phillips and James Truscello. He was also a student of Hans Moennig in Philadelphia. In 1968 he was appointed as professor of clarinet at Ithaca College, where he taught for the past 25 years.

Bob Schmidt was devoted to the art of teaching, as evidenced in his four volumes of *A Clarinetist's Notebook*, in which he expanded and condensed the mental, physical, musical and human aspects of playing and teaching his instrument. His love of tennis, photography, and words, as well as his respect for his teachers, students and colleagues came through in his teaching and writing. Similarly, one could

discern the humility and generosity that his friends and colleagues knew.

Readers of this journal, of course, knew Bob from his clear, witty and down-to-basics series of articles on the care and repair of the clarinet. This was an aspect of his craft that he carried with him from his time with Hans Moennig, a relationship which Bob clearly prized. A photograph of Moennig, pipe in hand, was prominently displayed above Bob's desk amid the organized clutter of his Ithaca College studio. He eagerly shared his knowledge and abilities in repairing and improving instruments in classes and seminars, and with colleagues. Others know Bob through his recordings and recitals of solo and ensemble music for the instrument. A formidable player, his performances of the Françaix *Concerto*, the Bach *Chaconne*, the Israel *Concerto* or the Rachmaninoff *Vocalise*, "mountains" that were important for him to climb (as he put it), are all memories that will be treasured by many for a long time to come.



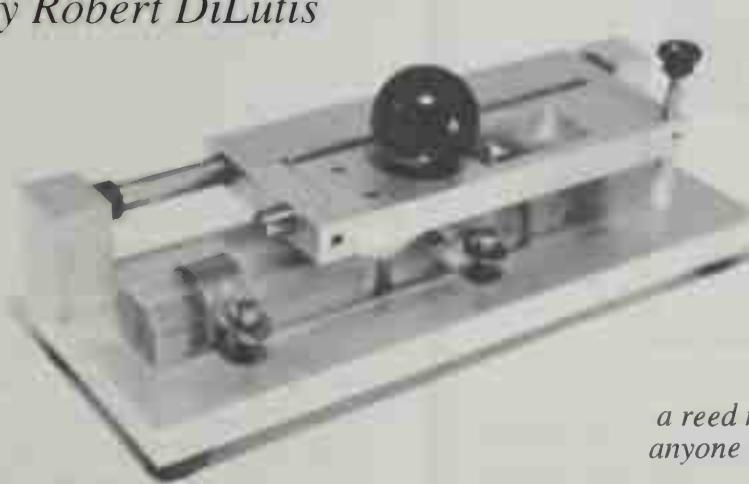
*Robert C. Schmidt*

It is foremost as a teacher that Robert Schmidt leaves his legacy. The importance of Bob's students to him could be divined in the photo gallery he created each year on the back of his studio door — portraits that he shot of his students with their instrument. For his quarter-century at Ithaca College he nurtured, challenged, entertained, enlightened and led students to discover and develop their talent and ability. Students and friends across the country will sorely miss Bob.

Memorial donations may be made to the Robert C. Schmidt Scholarship Fund, College Relations and Resource Development, Ithaca College, Ithaca, New York 14850, attention Bonnie Gordon.

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Robert Luyben, well known for his long career with the clarinet, died on August 29, 1993 in Kansas City. His career embraced performing, teaching, retail business and even the development of innovative clarinet equipment.

Born in Kansas City in 1916, Bob was the grandson and son of professional musicians. His father came to the city at the turn of the century to perform in the old Main Street Theater and later was one of the founding members of the Kansas City Philharmonic. Young Bob did not begin to play the clarinet until the age of 15 and said, "When I should have been practicing, I was out playing football."

Bob joined his father in the Philharmonic in 1934 at the age of 18 and played six seasons on bass clarinet before World War II intervened. A turning point in his life was when he happened to hear a broadcast of the Cleveland Orchestra performing *Tristan and Isolde*. The beautiful, elegant clarinet playing was the work of Daniel Bonade and beginning in 1936 Bob traveled to Cleveland and to Pennsylvania

Robert Luyben (l)  
with Eddie  
Daniels

to study with him.

Bob told stories of playing a mouthpiece from a shoebox of Bonade's, buying 500 reeds for \$10 and paying \$100 for a clarinet that Bonade picked out for him in France; lessons were \$5 each. The summers in New Hope, Pennsylvania, were particularly memorable. Bob spoke often of how he would go to Bonade's farm early in the morning; they would work planting trees, have lunch, and then spend the afternoon with the clarinet. Bob spoke of not only learning the clarinet with Bonade but of absorbing his attitude toward life.



Due to the impending war, Bob traveled to Washington, D.C. in 1940 to audition for an opening in the U.S. Navy Band. He played bass clarinet and alternated playing first clarinet in the Navy orchestra with Robert McGinnis until 1945. In 1941, he married Annette Meiler, and their daughter, Annette, was born some years later.

Returning to Kansas City after the death of his father, Bob took over the family instrument repair shop. This small shop in the basement of their home was to become the Luyben Music store on Main Street. Bob taught lessons, returned to the Philharmonic and played shows and dance jobs at night. He was also interested in clarinet equipment — researching and developing the first plastic clarinet ligature and producing his own reeds and mouthpieces.

Both Bob and Annette Luyben were early and enthusiastic supporters of the International Clarinet Society, exhibiting for many years at the conventions in Denver. He was also the first advertising manager for the society. Bob was honored with a membership in the American Bandmasters Association.

Continuing the Luybens' lifelong support of young musicians, a memorial scholarship has been established in their name at the University of Missouri-Kansas City Conservatory of Music. He is survived by his daughter, Annette Luyben.

(Our thanks to Elena Lence Talley, Ed.)

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# Remembering Aaron Silberman

by Joan Waryha Porter

**A**aron Silberman, a patron of the arts, and a major figure of the Pittsburgh cultural community, died August 30, 1993.

Aaron served for many years as the Vice President of Finance for ClariNetwork InterNational Inc. Those of us who knew Aaron remember his conscientious efforts to assist the organization and his total devotion to the clarinet. He believed strongly that an effective clarinet society could foster the love of music. He also saw the society as a means of exposing more and more people to the really exciting virtuoso capabilities of our instrument. Aaron was fascinated by great performers, and in 1986 he initiated the Simeon Bellison Matching Fund, to pay tribute to Bellison as well as to raise money for ClariNetwork.

## A Student of Bellison

Aaron Silberman's involvement with the clarinet began at age 14 in New York City. He studied with Simeon Bellison and played in the legendary Bellison Clarinet Ensemble. He also studied with the lesser known but extraordinary teacher/clarinetist Gerardo Iassilli and the saxophone with Norman Bates. During his student years at City College in New York, Aaron played in the Long Island University Symphony in addition to doing club dates on saxophone.

It was after his years in military service (during which he played in the Oregon Army Band) that Aaron Silberman went into the field of accounting. In 1943 he founded the American Thermoplastic Company of Pittsburgh, which is today one of the nation's largest manufacturers of custom-imprinted binders and other loose-leaf products.

## Renowned Philanthropist

Though primarily occupied as the founder and chairman of ATC, Aaron became known as a leader in the cultural life of Pittsburgh. He served on the board of directors of the Pittsburgh Symphony Orchestra, the Pittsburgh Chamber Music Society, the Friendship Ambassadors

Foundation, the Allegheny General Hospital Centennial Health Services and Station WQED. He was a member of the board of trustees of Baruch College, a member of the Andrew Carnegie Society (Carnegie Mellon University) and of the

Aaron Silberman is survived by his wife, Freda, and children, Steven and Renee Holt Silberman. The family has requested that memorial contributions may be made to the Pittsburgh Chamber Music Society, P.O. Box 81066, Pittsburgh, PA 15217, or to a charity of one's choice.

Duquesne University Society. Additionally, he served as director of the Anna Perlow Music School of the Jewish Community Center, was a member of the executive committee of the Y-Music Society of the Jewish Community Center and served as a member of the board of



Aaron Silberman

management of the Pittsburgh YMCA. In 1990 Aaron endowed the principal clarinet chair of the Pittsburgh Symphony Orchestra, and today a recital series continues in his name at Baruch College in New York.

Despite his numerous activities and accomplishments, Aaron continued to study clarinet and "kept his chops up" by performing in local chamber music groups. He attended the yearly clarinet festivals to learn more, and because, as he once said, the performers "intrigued and impressed" him, Aaron Silberman was a great advocate for the clarinet. His love of our instrument and compassion for musicians will surely be missed.

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# 1993 YOUNG ARTIST COMPETITION

The 1993 Young Artist Competition, held last July at ClarFest '93 in Ghent, Belgium, attracted entries from the United States, Belgium, Hungary, the Netherlands and Poland. In a blind-listening test supervised by F. Gerard Errante for applicants from the United States, and by Guido Six for applicants from Europe, seven semifinalists were invited to participate in the competition in Ghent. These contestants were Steve Charnow and Mike Shelburne from the United States, Peter Merckx from Belgium, Komsta Wojaech from Poland, Rick Huls from the Netherlands and Zoltan Szucs and Bence Szepesi from Hungary.

In the first round held on Monday, July 12, the semifinalists played the first two movements of the Leslie Bassett *Soliloquies*, Joseph Jongen's *Recitativo et Airs de Ballet* and the last movement of the Robert Muczynski *Time Pieces*. They were ably assisted by the accompanists provided by ClarFest, Lydie Lequeux and Dirk Ooms. The panel of judges, chaired by F. Gerard Errante, consisted of Freddy Arteel, Roland Cardon and Roland LeMarie from Belgium, Michele Incenzo from Italy and Donald Oehler from the United States.

Three contestants were passed into the final round, which was held on the last day of the Festival, Thursday, July 15. The finalists played the Copland *Concerto* and, a first for the Young Artist Competition, a composition written especially for the occasion. This piece, *Invertings* for solo clarinet, was written by the distinguished Belgian composer and one of the judges, Roland Cardon. Cardon, a former conductor of the Band of the Belgian Gendarmerie, is currently the director of the conservatory in Ostend. He dedicated this work to Festival director Freddy Arteel. The composition was given to the contestants on the first day

of the Festival and consequently had to be learned in a very short period of time.

The judges for the final round were the same as the semifinals with the exclusion of Donald Oehler and the addition of David Campbell from England and Guy Deplus from France. The accompanist for the Copland *Concerto* was the indefatigable Lydie Lequeux, who became a favorite of the contestants due to her caring and sensitive work with them. After careful deliberation, the adjudicators announced the results following the final round. The prizes were awarded during the course of the evening concert by the famed Belgian Guides.

The prizes were awarded as follows: third prize of \$500 to Bence Szepesi, a 19-year-old student of Béla Kovacs from Hungary; second prize of \$750 to Rick Huls, a 23-year-old student of Reineer Hodeheider from the Netherlands; and first prize consisting of a new Yamaha clarinet and \$1000 to Zoltan Szucs, a 26-year-old student of Tibor Dittrich from Hungary.

The I.C.A. expresses its appreciation to the Yamaha Corporation for the donation of one of its fine clarinets and to Boosey & Hawkes/Buffet Crampon Inc.,

## International Clarinet Association 1994 Young Artist Competition

**Eligibility:** Open to all clarinetists who shall not have reached the age of 27 years by January 1, 1995.

**Application:** For all contestants, send materials postmarked no later than Friday, April 29, 1994 to:

I. C. A. 1994 YAC  
F. Gerard Errante, Coordinator  
5511 Willow Grove Court,  
Norfolk, Virginia 23505, U. S. A.

### Contest Rules

1. Application fee: \$25.00 U. S. (current I.C.A. member) or \$35.00 U. S. (nonmember) made payable to I.C.A. in U. S. currency. The fee is nonrefundable.
2. Good quality cassette tape recording containing the following repertoire:

Bohuslav Martinu *Sonatina* (Alphonse Leduc)  
Joan Tower *Wings* (Associated Music Publishers)  
Louis Spohr *Concerto No. 1 in C Minor*, Op. 26 (Peters)

Note that the recording should be made on new tape on one side only with an accompanist where appropriate. Please be aware that the quality of the recording will influence the judges.

3. A photocopy of the contestant's driver's license, passport, or birth certificate as proof of age.
4. A separate written statement signed by the contestant, attesting that the recording is the playing of the contestant.
5. A summer address and telephone number should be provided if different from those during the academic year.

Please note that no application form is required.

### Judging

Judging of tapes will be conducted with no knowledge of the contestant. Do not include any identification on the cassette or on the cassette box. There should be no speaking on the tape such as the announcing of compositions.

All cassettes will become the property of the I. C. A. and will not be returned unless a stamped, addressed envelope is provided (U. S. postage or an International Postal Coupon).

**Preliminary** judging will be by taped audition. Semifinalists will be chosen by committee and letters of notification will be mailed by Monday, May 16, 1994.

**Semifinal** and **Final** rounds will be held at the 1994 ClarFest International in Chicago, Illinois from July 13 to 17, with repertoire consisting of the works listed above.

Past first prizewinners are not eligible to compete. All contestants will accept the decision of the judges as final. The I. C. A. will provide a pianist for all semifinalists, and all semifinalists will receive free registration at ClarFest '94. Travel expenses will be the responsibility of the contestants.

**Prizes:** first prize — a new clarinet and \$1000; second — \$750; third — \$500

the Selmer Corporation and the G. Leblanc Corporation for their generous support of this important event by providing the cash prizes. All contestants were given free tuition to ClarFest as well as

free accommodation by Festival director Guido Six. Please see the announcement elsewhere in this issue for information on the Young Artist Competition to be held at ClarFest '94 in Chicago.



(l-r) Don Oehler (U.S.A.), Komsta Wojaech (Poland), Ronald LeMarie (Belgium), Peter Merckx (Belgium), Michele Incenzo (Italy), Bence Szepesi (Hungary), Freddy Arteel (Belgium), Lydie Lequeux (Belgium), Steve Charnow (U.S.A.), Roland Cardon (Belgium), Zoltan Szucs (Hungary), Rick Huls (Holland), F. Gerard Errante (U.S.A.) and Mike Shelburne (U.S.A.)



(l-r) Rick Huls (Holland), Lydie Lequeux (Belgium), Peter Merckx (Belgium), Komsta Wojaech (Poland), Steve Charnow (U.S.A.), Zoltan Szucs (Hungary), Mike Shelburne (U.S.A.) and Bence Szepesi (Hungary)

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# CLARINET CROSSWORD

By John R. Snyder

## ACROSS

2. With 52 Down, what Abe Lincoln might have said had he heard Hermstedt's squeak ("mis-tone, resembling the shrill cry of a goose" — Weston), after a banquet
6. First name of famous French composer of exercises in the 19th century
9. French foot soldier in WW I
11. Initials of nation where CASS was founded and is based
12. Beautiful melodic work by aged French composer in early 20th century. Its beginning is its end.
15. Czech composer and string player, 1874-1935
17. Abbr. of country where Michele Incenzo lives
19. What Dixielanders do with their axes
20. Abbr. of state whose nickname rhymes with "whose ear," home of Pierce, Klug, et al.
22. Apt moniker of cowardly player, its homonym is also fitting
24. What money is to evil. Also part of a chord
25. City where U.S. mouthpiece maker and pedagogue resides. Formerly from Buffalo.
29. Initials of fiery Italian conductor famous in the U. S. in '40s and '50s
30. *Coq d'Or*
31. Asian mantra also popular among Western Space Cadets
32. True statement about subject on first cover of *The Clarinet*. Played in Hawaii, Cleveland, Michigan, now in L. A.
37. Abbr. of smallest U. S. state
38. Pioneering bass clarinetist and pianist, inspira-

94. "Always" auf Deutsch
95. Clarinetist in Chicago Symphony
97. The movable kind revolutionized clarinet design in 1840s
98. Source of energy for an engine
99. Apt synonym for 61 Across
100. What a French player feels upon reading Franck's *Symphony in d* for the 100th time
101. Initials of true composer of "Weber's" *Introduction et Thème Varié*
102. Proper name of the windpipe
104. Japanese classical drama
105. Initials of city where jazz originated

## DOWN

1. Initials of longtime teacher at Indiana University; he marketed a mouthpiece
2. One who temporarily takes your place on a job
3. Player/teacher (1793-1856) who wrote many etudes and a method
4. Nationality of Manevich and of Roginsky who recorded his *Concerto*
5. Famous German politician and leader of yesterday
6. With 36 Down, rising concert artist in U. S.; plays Reform-Boehm clarinets and records with elan
7. First name of Hermstedt's composer
8. A "washed-out" player might achieve this effect
10. Initials of famous English oboist of some years past
12. Names of three partners of Cie. SML, whose instruments were sold in the '50s and '60s. Hint: *Not* small, medium and large
13. Supports part of the lip while playing

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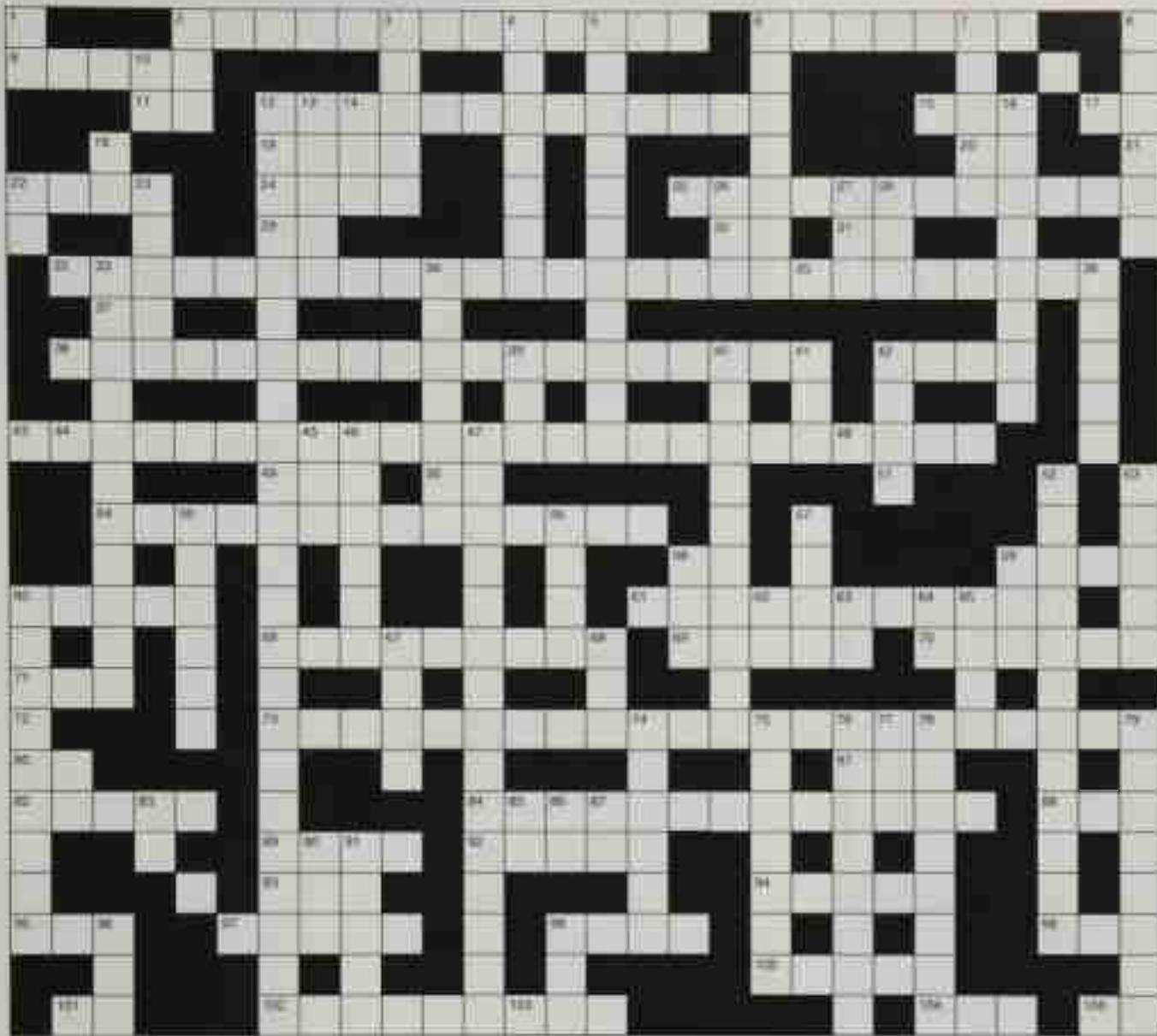
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Studies

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14. Canals in U. S. and Canada  
 16. A little night music with a bad spell  
 18. Initials of greatest authority on the clarinet  
 22. Initials of early German teacher and composer (1762-1817) whose music was exceptionally difficult for its day  
 23. \_\_\_\_\_ *d'un Artiste*, French title of a popular Strauss waltz  
 26. \_\_\_\_\_ Bull, Norwegian violinist (1810-1880), largely self-taught  
 27. One of the Three Stooges  
 28. Expensive German car  
 33. Raising cane in the Caribbean  
 34. Condensed, straight-ahead form of 61 Across  
 36. Last name of 6 Down  
 39. Palindromic Scottish uncle  
 40. First part of word fits many conductors, second part is what they do to players they dislike  
 41. *José, Can You \_\_\_\_\_?*, song sung at baseball games in Southwestern U. S.  
 42. Found throughout British concert halls, and very necessary  
 45. Relative of 60 Down  
 46. What a neighbor of Hans Rudolf Stalder and Brigitte Frick does?  
 47. New name of important French manufacturer if it moved to Bologna, Italy  
 52. See 2 Across  
 53. Numerical description of Schubert's Op. 166

55. \_\_\_\_\_-Lorraine region  
 56. Verb describing Jo Rees-Davies' job  
 57. Initials of spousal team in Köln specializing in contemporary music  
 58. Initials of slain civil rights leader and of many streets in U.S.  
 59. Before tres in Madrid  
 60. A cowardly fowl who won't join a clarinet sodality in England  
 62. Initials of former U. S. president whose wife died in 1993  
 63. Second part of a popular religious guide: abbr.  
 64. Former Russian spy agency, but now one doesn't say "Gee"  
 65. Where a salsa is.  
 67. Arthurian lady  
 68. Most important part of clarinet playing  
 74. Advice for most people taking clarinet  
 75. Early 20th-century style of dance music  
 76. Nervous muscular movement by widow of famous slain musician  
 77. Subjective quality that feeds religions  
 78. Winner of 1993 Tour de France  
 79. Lively Spanish dance  
 83. Abbr. of state where 36 Down resides  
 85. River in Germany  
 86. Initials of bass clarinetist in the Philadelphia Orchestra  
 87. Abbr. of state northeast of NYC

90. Braunau am \_\_\_\_\_ Austria. Birthplace of 5 Down  
 91. Read downwards, a command during the Iditarod. Read upwards, what a clarinetist might say upon learning that *The Miraculous Mandarin* is scheduled  
 96. Initials of the most famous French player and teacher of the 19th century  
 98. Dreaded illness during WWI

## DIAGONALS

12. See 14 Down  
 13. Stripling, lad, brat  
 14. Spanish composer for guitar  
 21. Mouthpiece maker and son, formerly in Columbus, OH. Now in Florida  
 35. Old-style watch holder  
 44. A good French jazz band plays with this  
 48. French street  
 51. Young players eager to make a name often fall into the trap of playing thusly  
 72. Some would say the author of this puzzle is doing this  
 103. How a person in 74 Down feels

*The solution to this crossword will appear in the next issue.*

# AN INTERVIEW WITH IGNATIUS GENNUSA

## BY TERRY GUIDETTI

TG: Iggy, where do you come from originally, and when did you start your study?

IG: Actually, I was born and raised in Philadelphia. Music was introduced to me at the age of 10 by my father, who was an amateur musician.

TG: So you came from a musical family.

IG: Yes.

TG: Was your father your first teacher, or did he just start you in music?

IG: He was my first teacher in that at age 10 I began the study of solfège with him. After studying about a year, I had an excellent knowledge of musical notation. I knew all my scales with the proper key signatures and had also developed a good knowledge of rhythm.

*Gennusa (2nd from left) at the Brevard (North Carolina) Music Camp*

TG: Could you give us a series of the clarinet teachers with whom you studied?

IG: Yes. At my age 10 1/2 my father asked me a question, "What would you like to play, a violin or a clarinet?" I said clarinet, not knowing much about it except to be able to picture it. So the clarinet became my instrument. My father then purchased a clarinet from Sears Roebuck, priced \$15.98. Then we had to decide on a teacher. We had a friend of the family who started showing me the fingerings and so that's where my clarinet training actually began.

TG: Did you study with him till college?

IG: No, after about four years I was ready for a new teacher. Let me tell you a story about how I changed teachers. My first teacher told me to transpose one of the etudes I was studying for a C clarinet. That week I didn't practice my clarinet. I didn't know what to do when I got to my lesson, so I played the etude in the regular key instead of transposing it. As soon as I finished the etude, my teacher said, "Bravo, that was excellent!" That made me think; this teacher doesn't know the difference between the B key and the C key. So that's when we decided to change teachers. After talking to several friends, we heard that Mr. Serpentini from the Philadelphia Orchestra was a good teacher. So I began studying with him

and stayed with him for about five years. At the age of 18 he suggested that I try out for the Curtis Institute in order to pursue my career. I received a scholarship in 1940 and began studying with Daniel Bonade. Upon my graduation the war broke, and I went into a Navy band in Philadelphia and spent four years there, but also continued my studies with Daniel Bonade.

TG: Would you say that he was the biggest influence on you as a clarinetist?

IG: No, not really. Not the biggest influence. I think I was the one that chose the biggest influences. I was listening to various orchestras on the radio, such as the Metropolitan Opera Orchestra and the New York Philharmonic, and I would hear lots of different kinds of clarinet playing, so I had to decide myself which route to take. Fortunately, it turned out that the clarinet was a good instrument for me and I adapted to it very easily.

TG: After Curtis, what was your first professional job?



*Aboard the U.S.S. Randolph during World War II; Gennusa is on the far right of the first row with Anthony Gigliotti to his right*

IG: While I was in the Navy band I served overseas for two years on the aircraft carrier U. S. S. Randolph, which was bombed three times. In fact, I have a picture of the band on the ship. Here you see that Anthony Gigliotti served in the same band. We had some very fine musicians in the band at that time.

After the war I returned and went to New York seeking to further my career in orchestral work or radio work or whatever. My first professional job was the Ballet Theater. We toured the United States, and I gained a lot of experience playing every night with the ballet. During that time I was more interested in orchestral experience. I found out about a job opening in the National Symphony in Washington, which I auditioned for in 1946 and was given a contract for first clarinet. While with the National Symphony I met my wife, violinist Dorothy Byrd.

We married and led a very pleasant life there until 1950 when the Chicago vacancy opened up, and I was asked to play with the Chicago Symphony. During my period in Chicago I was rather unhappy with the situation in the orchestra. Somehow the Chicago Symphony was not as great as it is today. Being a very Germanic orchestra, it did not have the American style of playing which I was accustomed to. I was very fortunate to hear of a vacancy in the Baltimore Symphony for violin and clarinet. My wife and I both signed contracts in 1951 and I remained until 1971. While with the Baltimore Symphony I taught at the Peabody Conservatory along with playing many concerts with the orchestra, and enjoyed this period very much until I retired in 1972.



*In the Baltimore Symphony in 1960, Gordon Miller, second clarinet (l), Gennusa (r)*

TG: Did you just recently retire from Peabody?

IG: Yes. I retired from the Peabody after 42 years of service. I'm comfortable now and enjoy my relaxed life. I do continue my teaching and have lots of private students.

TG: We know that for the last few years you have been developing and improving the Gennusa mouthpiece, which is very popular among professionals and students alike. Could you tell us how this mouthpiece evolved?

IG: Well, I've spent a lot of time in trying to improve this monster called the clarinet mouthpiece. During my symphony career I was sometimes very unhappy with the results of the reed and mouthpiece and was always changing, trying to find something that worked better and played easier. During this period I discovered many mysteries about the clarinet mouthpiece. These have to do with the measurements of the facing, the baffle, the bore and so on. Even the type of rubber is important.

So I made lots of notations and eventually designed a mouthpiece according to specific measurements that work. I think I've come up with a combination of measurements that go together to make an excellent acoustical cavity for the mouthpiece.

TG: Is your personal mouthpiece a Charles Chedeville?

IG: Yes. I've been very fortunate to have some of these mouthpieces and I've been very happy playing the Chedeville mouthpiece. Of course, we can't find these nowadays, but there may still be a few floating around.

TG: How closely does the Gennusa mouthpiece resemble your personal Charles Chedeville mouthpiece?

IG: Very closely. It's basically a copy of the Charles Chedeville.

TG: How do you feel about clarinetists who adjust the facing of your mouthpiece after they buy them? Do you feel it is possible to improve them in this way?

IG: Yes. The mouthpiece has to fit your embouchure. Because of the differences of mouth structure, each player searches for a mouthpiece that fits his individual embouchure. I believe in that. I also regularly make adjustments to my mouthpiece so that they are constantly improving.

TG: I wonder if you could give the readers any pointers on how you manage that legendary Gennusa sound?

IG: I think my sound comes, in part, from my training in solfège. When I see the note C, I play Do. When I see the note F, I play Fa. You notice that the Do is D-O. So I make the shape of an O with the cavity of my mouth. When I play Fa, I make the shape of an Ah. So C-F is not C-F, but O-Ah. So the shape of my mouth cavity changes and helps create my sound and fortunately I have been able to achieve a sound which is similar to that of a tenor or soprano.

TG: Do you have any memorable career experiences you would like to share with us?

IG: Well, I recall a very early experience I had. It was during my first season with the National Symphony. There was an A clarinet solo, and I picked





Gennusa with students at the Brevard Music Camp

*Daphnis and Chloe* are difficult in that you have to use lots of finger control. Also the cadenza in *Coq d'Or* requires you to have exceptional finger control.

TG: What do you consider the most difficult solo piece for clarinet?

IG: Well, that's a hard one to answer. The Nielsen *Concerto* is one of the most technically difficult pieces, but the Mozart *Concerto* is difficult in a different sense. I've worked very hard and developed the technical and musical sense to

make the Mozart *Concerto* sound beautiful. I think Mozart wrote for the clarinet beautifully.

TG: What did you stress most with your students at Peabody over the years?

IG: First of all, a good knowledge of rhythm. So many students don't play with an exact sense of rhythm. Then I stress tone production, which is made up of the use of the air, the embouchure, mouthpiece and reed. Of course, other things, such as staccato, legato, intonation and phrasing, all must have important emphasis.

TG: Do you have any pointers on choosing a new clarinet?

IG: When choosing a new instrument you try to have from six to 10 instruments to choose from. Play them rapidly and make a judgment on what you hear that first moment. Then compare the best ones.

TG: Do you feel that tone quality is the most important factor in an instrument then?

IG: I go by how it feels as far as pressure and resistance. Then listen to how the tone vibrates.

TG: Have you always played Buffet instruments?

IG: Yes, I've always been a Buffet man.

TG: Are there any other instruments on the market today that you feel are good?

IG: I think there have been tremendous improvements in the clarinet. The Selmer and the Yamaha clarinets are also good. Years ago the Buffet clarinet was a poor clarinet, but because of the changes in the bore and tone holes it has improved a great deal. Also the Moennig barrel, with its tapered bore, helps the sound a great deal.

TG: Speaking of Mr. Moennig, do you have any memories of him?

IG: Oh yes. He was the man who doctored my clarinets. He was a real artist. Sometimes it would take him quite a while to seat one pad, but he was very stubborn. He made sure that when he finished, that pad would seal the hole. But I'll never forget one time when I was having trouble with one key. He checked the pad and springs and I said, "I'm a little fussy about this place here; what can we do?" He checked it out and said, "It's good, leave it alone. Don't change anything that is good; leave it alone."

TG: Do you have any advice for young clarinetists today?

IG: My advice is to make sure that if you are going to play the clarinet, the clarinet fits your physical ability. If you have to struggle with various passages, tone, or staccato too much, it may be that you can never improve them even if you practice day and night. If you want to go far with the clarinet, you must be, at least to some degree, what I call a



In the Baltimore Symphony, 1965

natural player. This means that you have both talent and physical ability, then you must pursue your career with lots of serious practice.

## ABOUT THE WRITER...

Terry Guidetti received his bachelor of music and master of music degrees from Northwestern University. He has studied clarinet with Jerome Stowell, Harold Wright, Kalmen Opperman and John McCaw. He has participated in the Marcel Moyse Chamber Music Seminars and been heard as principal clarinetist with the Chicago Opera Ballet, the Colorado Philharmonic, the Delaware Symphony and Opera Delaware. He is extremely active as a recitalist and has appeared in solo and chamber music performances

*With the Baltimore Orchestra, 1970*

throughout eastern parts of the United States, California and in Scandinavia. He is also recognized as a conductor, having been a student of Richard Lert, Wolfgang Vacano and Elizabeth Green. He served as assistant conductor of the Colorado Philharmonic and, for eight years, as conductor of the Kennett Symphony. Presently, he conducts the West Chester University Symphony Orchestra in Pennsylvania where he has



taught since 1966. He is also a frequent adjudicator and conductor of orchestras and band festivals.

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# ONE REMARK ON THE BASS CLARINET IN A

by Daniel N. Leeson

In 1942, for my 10th birthday, my father bought a metal Buescher clarinet for me. It was my first instrument. In 1992, for the double event of my 60th birthday and 50th year of performing, I presented myself with what is probably going to be my last. I did not need anything specific, something whose absence was causing me to lose opportunities to play. Nor was I motivated by the desire to upgrade anything of what I owned. It was rather that I chose to buy a golden anniversary gift for the sole purpose of increasing the pleasure that I get from playing, and I wanted that last clarinet to be special. My first choice was a pair of bassoon clarinets, but, since no manufacturer would make one in B<sup>b</sup>, my idea of using them as my regular orchestral instruments was short-lived. Ultimately, my gift to me was a bass clarinet in A, and after an invitation from the always helpful Jim Gillespie and one symphony season of A bass clarinet use, this article was written.

My choice of manufacturer was limited. Of the three major French clarinet

makers, only Selmer makes a bass clarinet in A. It is advertised in their catalog as model 32A. Neither Buffet nor Leblanc identifies itself as a seller of an A bass clarinet. Yamaha's posture is the same<sup>1</sup>. The German makers may produce them — perhaps even in a French system — but I did not pursue that avenue.

Selmer makes its A bass clarinet in both African blackwood and rosewood, the latter being more expensive. Both require a special order and a nine-month delivery. The instrument is made only in the traditional compass, its lowest written tone being E<sup>b</sup> (concert C). I would have preferred the same compass that I have on my B<sup>b</sup> bass clarinet, with extension down to written C, but Selmer does not offer this option on its A instrument. I acknowledge and thank the Selmer company for allowing me a short, pre-purchase, instrument trial period. Like most players, I am unwilling to purchase any instrument, particularly an expensive one, without a feeling of comfort about the intonation. The blackwood instrument used for my trial period was the one I eventually purchased<sup>2</sup>.

Up until the moment I opened the case and assembled my A bass clarinet, I had

not knowingly ever seen one, much less played on one. However, I was not ignorant of the musical environment in which its presence is demanded. Pick a Mahler symphony, a Richard Strauss opera, or even something as ubiquitous as Wagner's *Ride of the Valkyrie* or Tchaikovsky's *Nutcracker* ballet, and you will find extended sections for bass clarinet in A. But, like most players, I transposed the passages on my B<sup>b</sup> bass clarinet (hating the bass clef, A transposition), and I doubt if I ever spent more than a picosecond asking myself the question, "Was there ever really such a thing as a bass clarinet in A?" At one and the same time, the answer to that question is trivial and complex. On the trivial side: Of course there is a bass clarinet in A; I just bought one! It is exactly what you would expect it to be, no more, no less. But on the complex side of that question arose many more, very few of which I was able to answer. For example, was such an instrument ever generally available? Was it as ubiquitous as today's soprano clarinet in A? (Is there a single contemporary orchestral player who does not own and use an A *soprano* clarinet?) Were composers being responsible in requesting such an instrument, or were they simply ignorant of what resources a bass clarinetist had as his or her disposal? For what technical or musical reasons would such an instrument requested by a composer, presuming that some rational thought process was involved in the request? Was it the character of its sound? Was it the fact that it could play a semitone lower than a B<sup>b</sup> bass clarinet? Was it that its use made for simpler key signatures, particularly in keys with many sharps? Or was the solution to my confusion as simple as this: Composers preferred to write for the soprano/bass family of clarinets with a single transposition, i.e., everyone in the same key.

I am not the only player in the world to own such an instrument, though I have no statistics to support broad or narrow use. Yet despite a reasonable search for some information on the subject, I could find almost nothing with respect to the questions that I wanted to have answered. That included a dissertation on the bass clarinet which hardly mentioned the A instrument at all, and even then only in passing<sup>3</sup>.

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Kroll was not helpful<sup>4</sup>. He devotes only a single footnote to the subject, saying (on p. 112), "Strangely enough, the bass clarinet in A has also been and still is written for. Today the bass clarinet is invariably pitched in B<sup>b</sup>; other pitches have to be transposed by the player." Evidence of Kroll's disinterest in the various pitches of bass clarinets is shown in his discussion of the clarinet resources required for large orchestral works. There, he *always* specifies the soprano clarinet by pitch name while *never* doing so for bass clarinet. For example, he says (on p. 92) that Strauss' *Rosenkavalier* calls for "one player [executing on] D, E<sup>b</sup>, A, and B<sup>b</sup> clarinets; 2 parts for A, B<sup>b</sup>, and C clarinets; 1 part for bass clarinet..." In effect, Kroll finds pitch distinctions important for soprano clarinets but unimportant for bass clarinets. (Kroll also fails to mention the fact that, in *Rosenkavalier*, the bass clarinet is a basset horn double, or perhaps, it is the other way round.)

Carse is equally unhelpful<sup>5</sup>. He says (on p. 173), "...although Wagner did write for the instrument in A, the bass clarinet in B<sup>b</sup> is now very generally used, and seems to satisfy all requirements."

Rendall is no better<sup>6</sup>, his specific remarks being particularly discouraging. He says (on p. 156), [The bass clarinet in A] "is dying a lingering death." That is the sort of phrase that is used when speaking about rich relatives who are not dying fast enough to suit anxious inheritors.

Only the new Grove is other than superficial<sup>7</sup>. There, in an article devoted specifically to the bass clarinet (Volume 2, pages 255-6), Nicholas Shackleton makes the following two comments with respect to the purpose of the bass clarinet in A. "Many 19th-century composers assumed that the bass clarinet player would alternate between instruments in B<sup>b</sup> and A according to the key of the music... With the widespread lowering of pitch standards to a' = 440, very few players or opera houses saw the need to retain the instrument in A, which may now be said to be extinct..."

Is it me, or do Shackleton's comments not pass a test of reason? I cannot accept his assertion — made without evidence — about what assumptions composers made with respect to the bass clarinet in A.

Did all composers feel this way? Wagner, Richard Strauss, Mahler, Scho-

enberg, Ravel and Dohnányi all created bass clarinet lines that requested two different instruments, continued to do so throughout their compositional lifetimes, and were never advised that the asked-for equipment did not exist?

Ravel — as knowledgeable about how to write for an orchestra as anyone who ever lived — did not notice, during performances of *La Valse*, that the bass clarinetist was ignoring his unambiguous directions and playing the part on a single instrument? And, not having learned his lesson the first time around, Ravel made the same mistake again in the piano concerto for the left hand and *Pictures at an Exhibition*?

Mahler, as he conducted his many performances of his own fourth symphony, never saw the bass clarinet player have apoplexy in the first movement when he or she had to manage a clarinet supermarket of five instruments including two bass clarinets? All these people made an incorrect assumption about the general availability of the bass clarinet in A and continued to repeat that mistake for their entire compositional lifetimes? That's hard to believe.

However, equally confusing is what appears to be Grove's nonsequitur, one that asserts that the demise of the instrument in A was caused by a widespread lowering of pitch standards to a' = 440. Why should the establishment of new pitch standards have caused the demise of the bass clarinet in A? What is the connection? And if some relationship between these two separate acts can be established, then why did it also not cause the demise of the soprano clarinet in A? Perhaps Shackleton's unstated reason derives from the fact that a change in pitch standard would be likely to require a player to purchase new instruments. Thus, a player who had a bass clarinet in A before the new pitch went into effect might not wish or be able to buy a replacement instrument. If that is the connection, it is not easy to see, and, in any case, some evidence would be needed to support such a view.

I think that I must accept the fact that I'm on my own. Aber, Kroll, Carse and Rendall are not helpful because they say nothing. Grove is not helpful because it is unclear. I will have to try to answer the A bass clarinet questions that are bothering

me, myself. But for anyone out there looking for what appears to be an unexplored doctoral topic, this subject is raw meat.

Here, then, are the main issues about which I want to know more. I am suggesting some preliminary conclusions for the items, but give me a rationally derived counter opinion supported by some evidence, and I'll backpedal all the way to the Pacific Ocean.

1) The hypothesis: Composers requested the bass clarinet in A principally to avoid writing for clarinet families in mixed pitches.

The conclusion: almost certainly false.

While that may have been true for a few inexperienced composers, most write for clarinet families in mixed pitches with no noticeable difficulty. For evidence of this, one need look no further than the clarinet section of Richard Strauss' *Elektra*. There, Strauss manages four differently pitched clarinets executed simultaneously by eight players: in E<sup>b</sup> and D clarinets (for one player), in B<sup>b</sup> and A clarinet (for four players, two on A and two on B<sup>b</sup>), in F (for a pair of bassoon) and in B<sup>b</sup> for bass clarinet. There are other such works in the repertoire and *Elektra* is not a one-off case. *Rosenkavalier* is also complex, involving four differently pitched clarinets played by five players, one of whom executes on both B<sup>b</sup> and A bass clarinets. The existence of such music negates the argument that the use of bass clarinet in A was solely to facilitate the composer's transpositional task.

2) The hypothesis: The A bass clarinet was employed because it executes a semitone lower than a B<sup>b</sup> bass clarinet.

The conclusion: only occasionally the sole reason for the selection of an A bass clarinet. But even were this true, it means that the instrument was available to play the note!

Mahler, like many composers, occasionally requests a change to A bass clarinet in order to have access to a low, concert D<sup>b</sup>, a note not present on most bass clarinets of the late 19th century (though everywhere available today, even grade school, resonite instruments). Such a case may be found in *Das Lied von der Erde*, in the song, *Der Abschied* (after rehearsal number 41).<sup>8</sup> However, in other compositions, Mahler often requests a change to A bass clarinet for passages that do not

descend to this note. So this hypothesis cannot be the overriding reason why the A bass clarinet was used. Rather, using the instrument for other musical intentions, the composer also occasionally took advantage of the low concert D<sup>b</sup>.

A final point with respect to the need to change instrument solely to achieve a specific pitch: If the A bass clarinet were selected solely because of its low compass, one would expect to see a request to switch back to the B<sup>b</sup> bass clarinet as soon as practical after execution of the low note, i.e., sufficient time available to put down one instrument and take up the other. But in multiple cases, after the last execution of the low concert D<sup>b</sup>, extended passages for A bass clarinet continue even though ample opportunity exists to change to the other instrument.

3) The hypothesis: The A bass clarinet was requested for the character of its sound.

The conclusion: very unclear.

In an earlier article for *The Clarinet*<sup>9</sup> I repeated a story told to me by Herb Blayman, now retired, former principal clarinet of the Metropolitan Opera. Blayman, principal with the Utah Symphony early in his playing career, des-

cribed how the late Maurice Abravanel asked him not to execute the second movement of the Schubert ninth symphony on a B<sup>b</sup> clarinet, but to play it on the composer-requested A clarinet. Blayman told me this story to illustrate the remarkable quality of Abravanel's ear in that such a request would show how an astute observer could tell the subtle difference between an A and a B<sup>b</sup> clarinet by the character of its sound. Blayman was impressed. So was I.

But after publication of the article that contained the story, I received a letter from Switzerland's best-known clarinetist, Hans Rudolph Stalder, who, except for a radically different ending, recited the identical tale. Stalder was playing the Schubert ninth and the conductor (not Abravanel) stopped the orchestra and made the same request of him that Abravanel had made of Blayman. However, Stalder did not have his A clarinet with him. He had left it home! In icy control, he put down his B<sup>b</sup> instrument and, after some body motion to simulate change of clarinet, he picked up the same instrument and continued transposing the movement. The conductor smiled his pleasure at Stalder, saying,

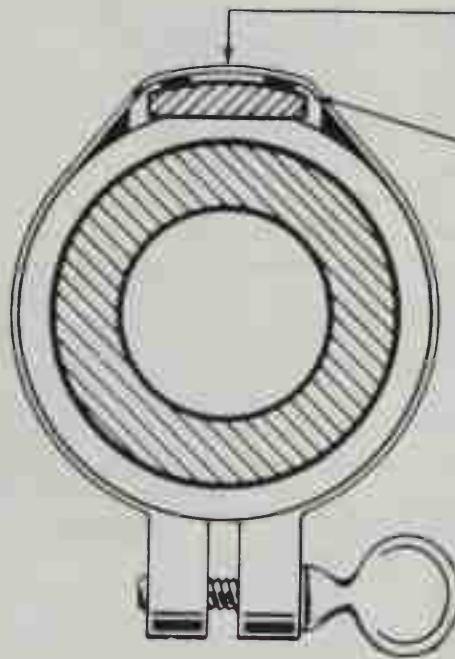
"You see how much better it sounds!" under the impression that Stalder had made the switch<sup>10</sup>.

Throughout the range of the instruments, I hear a difference in character of sound between the A and B<sup>b</sup> bass clarinets. But that difference may be only because I think I am supposed to hear one. The discernment of a difference in character between two low-pitched instruments may be more difficult to hear than in soprano instruments, but I suppose it all comes down to how good one's ear really is. I am not prepared to address this matter in greater detail than this.

4) The hypothesis: The A bass clarinet was requested in order to simplify key signatures.

The conclusion: Perhaps, but there are too many cases to the contrary to accept this as the overriding cause of its selection. Besides, this reason cannot be given for music written after ca. 1850. By that time, the clarinet was no longer a primitive instrument that had to be changed in order to accommodate difficult keys, and composers no longer felt the need to protect clarinetists from complex key signatures.

I cite several examples. Consider Mahler's fourth symphony. Until the very



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end of the composition, the bass clarinetist has been requested to play many instruments including both B<sup>b</sup> and A bass clarinets. At this juncture, what motivated Mahler in the selection of which pitched bass clarinet he requested is inconclusive. But in the final moments of the work, and with ample time to select either instrument, Mahler has the B<sup>b</sup> bass clarinet execute an exposed solo in the written key of six sharps. He could just as well have requested the A bass clarinet to execute the same passage in one flat. Yet he chooses a more complicated key signature rather than a less complicated one. While this is not *prima facie* evidence of Mahler's motivation, it is a very good hint that he chose what he wanted, based on sound, not key signature.

A second example is found in Mahler's sixth symphony when, in the first movement, he chooses to employ the A bass clarinet in keys that are more complicated than the corresponding key signature for B<sup>b</sup> bass clarinet (rehearsal number 23, for example), and vice versa (rehearsal number 35, for example).

Illustrations from works of other composers also show that key signature is not the only (perhaps not even the primary) motivation for selection of instrument pitch.

5) The hypothesis: There is no single reason that explains the disappearance of the A bass clarinet from the contemporary orchestral scene in a rational way.

The conclusion: This seems to be the case.

My suspicions are that the blame for the departure of the bass clarinet in A must be laid, not at the feet of composers and manufacturers, but at the feet of clarinetists and conductors. I assert that a number of reasons combined to cause clarinet players to stop buying the instrument (and thus manufacturers to stop making them, though composers continued to write for them). These reasons include, but are not limited to, cost, unwillingness to transport two bulky cases, the fact that we transpose a great deal in normal orchestral work, which, in theory, eliminated the need for the instrument (but not in practice if composers selected an instrument on the basis of the character of its sound), the addition of a low E<sup>b</sup> on the B<sup>b</sup> instrument that provided it with the compass it needed to execute every requested note, and the fact that conductors generally do not insist that clarinetists use a clarinet of composer-requested pitch.

## CONCLUSION:

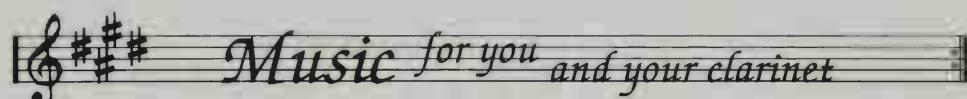
Though my new instrument has problems here and there, as does almost every instrument, I am happy to have an A bass clarinet. Having one has a secondary advantage: I can use it in places even where it is not explicitly called for — for example, the death-defying, completely exposed, fall-down-the-stairs tumble of the "On the Trail" B<sup>b</sup> bass clarinet solo from the *Grand Canyon Suite* of Ferde Grofé. Execute it on A bass clarinet and all of the aggravation caused by the written six-sharp key signature disappears because, on A bass, it winds up in C major, a nifty key for arpeggios! (I feel guilty when I do this!) I use a different mouthpiece for the A bass. It has nothing to do with intonation but, rather, the time available for an instrument change in some works of the repertoire. In a few cases, there is insufficient time to get the mouthpiece out of one instrument and into the other. Greg Dufford, bass clarinetist of the San Francisco Opera orchestra, duplicated my B<sup>b</sup> bass clarinet mouthpiece (which he had made originally). I use Bay and Rovner ligatures, and Vandoren medium-strength jazz cut tenor saxophone reeds. The Bay bocal that changes the

angle of entry of entry into the mouth, which I use and value highly on my B<sup>b</sup> bass clarinet, was not successful on the A because of noticeable intonation difficulties, indicating a bore size mismatch. I use pegs, no neckstraps, and two Blayman bass clarinet stands.

I wish I were not so ignorant of the major portions of the instrument's history. Further, I am distressed that I can find nothing in the literature that addresses the topic. The clarinet is too important a thing in my life to have such a big knowledge gap about what may, at one time, have been an important, fully functioning member of the family. The fact that Jim Gillespie suggested this article shows what little influence the bass clarinet in A has in today's performing *milieu*.

## POSTSCRIPT

Albert R. Rice, the very well-respected musical instrument historian (and clarinetist, I am happy to say) has supplied me with some additional information on the A bass clarinet. Rice mentions Richard Porteous' *The Composer's Musical Atlas... of every instrument employed in Orchestral Bands*, published in London in 1854. There reference is

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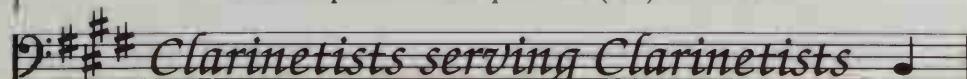
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made to an "A Bass Clarionet. This is an instrument commonly used in Germany..." This seems to be the earliest published source that mentions the existence of the bass clarinet in A, and is of special interest because of the use of the word "commonly."

Rice also advised me of two scholarly works on the bass clarinet of which I had no knowledge. They are *The Bass Clarinet: An Historical Survey* by Charles Albert Roeckle (Unpublished Master's thesis, The University of Texas, Austin, 1966) and *The Structural Development of the Bass Clarinet* by David Lewis Kalina (Unpublished doctoral dissertation, Columbia University, New York, 1972). Both works make brief references to the A bass clarinet. Roeckle hypothesizes how the A bass might have found its way into the orchestra, but his one-sentence suggestion is unclear. Kalina's list of instrument makers producing A bass clarinets is helpful because it enables one to judge the popularity of the instrument with respect to time. The list mentions that Selmer experimented with an A bass in 1930 but did not make it available for sale.

I am most grateful to Rice for his generosity and willingness to share this information with me. Having read it all, I am now beginning to conjecture that, with respect to this topic, Germany and not France is the place to look for answers to these questions.

1. If, between the time that I made inquiries of Buffet, Leblanc, and Yamaha and the publication of this article, any of these manufacturers has added an A bass clarinet to its product line, I apologize for giving the impression that it is not available from them. However, at the time of my inquiries it was not, and I am in possession of no information that allows me to think that it might be so available at any time in the future. I would gladly have considered and tried such an instrument produced by any of these manufacturers. Therefore, the reader should not assume that my purchase of a Selmer A bass clarinet implies any endorsement for that company's instruments, though I do mention that my B♭ bass clarinet is a Selmer.
2. When received, the instrument was not in satisfactory condition. Rods were bent. Keys were inoperative. Pads required replacement. Repairs were done at my expense by San Francisco's Clark Fobes. On advising Selmer of this matter, I was given a T-shirt.
3. Aber, Thomas Carr, "A History of the bass clarinet as an orchestral and solo instrument in the

nineteenth and early twentieth centuries"..., Unpublished doctoral dissertation, University of Missouri, Kansas City, 1990.

4. Oskar Kroll, *The Clarinet*, Taplinger Publishing Co., New York, 1965
5. Adam Carse, *Musical Wind Instruments*, Da Capo Press, New York, 1965.
6. F. Geoffrey Rendall, *The Clarinet*, Ernest Benn Ltd., London, 1963.
7. *The New Grove Dictionary of Music and Musicians*, sixth edition, ed. Stanley Sadie, Macmillan Publishers, 1980.
8. Universal Edition, the publisher of *Das Lied von der Erde*, creates two separate musical lines at this point in the performer's part. One line is for a player with bass clarinet in A. The other, already transposed, is for a player with bass clarinet in B♭.
9. Daniel N. Leeson, "Mozart and the Clarinet in B-Natural," *The Clarinet*, Volume 19, Number 1, November-December, 1991, pp. 50-52. The article offered evidence that, in Mozart's case at least, arbitrary substitution of one clarinet for another at performer discretion is technically unwarranted and at variance with what the composer wanted done.
10. Stalder, in a more recent letter dated July 16, 1993, says that he now always plays the slow movement on an A clarinet and the others on C clarinet. He asked that I not give the impression that he supports arbitrary substitution of a clarinet of one pitch for another. On the contrary, it is his practice always to execute on the composer-requested clarinet.

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M. M. quarter note = ca. 76-84

(Begin counting after the measure rest.)

Play this solo with a full, rich and warm sound. The accent in measure 4 should be done more with air than the tongue, and give the accent some weight by leaning on it. Take a breath after measure 5 and pace your ritardando so that you don't get too slow. Check intonation with a tuner on the low D and E<sup>b</sup> since these notes can play tricks on you.

Andante con Anim<sup>a</sup>  $\text{♩} = 69-72$

M. M. quarter note = ca. 69-72

This solo should be played with a little rubato but a lot of expression. A slight tenuto on the first triplet followed by a little motion on the two following notes will give a feeling of rubato. Play the grace notes quickly and lightly. In measure 5 begin with a slight tenuto and make a very small accelerando through the crescendo, then a small ritard at the end. Be subtle, but be expressive. I would breathe after the E<sup>b</sup> in measure 5.

220

Same tempo

Choosing where to breathe can be the biggest problem. You don't want to take too many breaths, but you don't want a small choked sound either. Try to phrase the breaths so that they sound as part of the musical line. Some possible places are after the dotted quarter notes in measures 4, 9, 11, or 13 and after measure 6. Make sure you have enough air to support the ritard at the end in the low register, and check intonation carefully on these low notes. The opening interval is obviously easier if you have an alternate A<sup>b</sup> in the left hand. Be careful of the pitch in this perfect fourth. The grace notes should be played the same as in Example Two. In measures 2 and 4 I prefer to use the regular B for these as opposed to the side key. Keep the right hand down on the G to help play this more legato. Be careful not to let the G go flat or the B go sharp. In measures 5-6 and 7-8 you can add a little rubato and exaggerate the dynamics throughout this solo.

## Symphony No. 6, Gustav Mahler (bass clarinet in A)

in A

M. M. quarter note = ca. 66-72

This solo needs to be done in one breath, so take a very large breath. It is also critical that the long tone be counted very accurately and not "shortchanged." Use a metronome as a guide. Play this solo with a lot of expression. Begin at a good *p* and crescendo to about a *mf* and then decrescendo to a mere whisper. Then make a steady crescendo with increasing intensity to the climax in measures 3 and 4 on the C<sup>b</sup>, A<sup>b</sup> and G. Make sure you get a very full, warm sound on the written C<sup>b</sup>. The two crescendos in measures 4 and 5 are a bit ambiguous. I think of it as a reminder to not only continue the previous crescendo but to also increase the intensity. Be aware of intonation and tone quality throughout this solo. Holding a long note as well as going through the break and throat tones can be problematic. Listen for a homogeneous quality.

In the second solo after the rest the tonguing should be light with no sense of straining. The 16th notes should not sound staccato, but relaxed, and the half note should be rich and warm. Although these are the prominent solos in the symphony, there are any number of sections that could be asked for at an audition.

## The Sorcerer's Apprentice, Paul Dukas

M. M. quarter note = ca. 120-132

This is written in the "German style," which means it is written in the octave where it sounds, not an octave higher (French style). This means it is written in the bass clef playing open G in the top space. When it goes to the treble clef, it is played an octave higher

than written so it sounds in the octave where it appears. [See also Alfred's Zetzer's "Clef Reading for Bass Clarinet," *The Clarinet*, Vol. 15, No. 4, p. 35. — Ed.] This is a favorite selection because it is so popular. Any part of this could be requested at an audition, so learn it all. I have chosen a few interesting sections to use for this article.

Example 5 is a tutti passage played in the upper register (an octave higher than written). Keep your throat opened and use good air support to ensure a full tone. The main thing here is to not get a weak or unfocused sound and, of course, to play very evenly. Tongue securely but not harshly or staccato.

Example 6 is played staccato but don't exaggerate it. The *marc.* marking indicates a strong tongue stroke but not too short. Keep the air pressure very strong throughout this section and really lean on the accented notes. Use both air and tongue to produce the accents. Play very evenly.

This one can get quite frantic after No. 50. Played *ff* throughout, it is an exercise in endurance and technique. Play the grace notes very short and late and keep the staccato light, despite the *ff*. An accent on the notes after the grace notes will help steady the pulse. There is no place to breathe without falling behind, so just leave out a note or two. It's more important to keep the pulse. Practice this one with a metronome.

## La Valse, Maurice Ravel

M. M. dotted half= ca. 60 (Bass clarinet in A)

This is also a favorite. It used to be given at auditions to test a player's ability to transpose since it alternates between A and B<sup>b</sup> bass clarinet. Today most orchestras will allow you to bring your transposed part.

In Example 8 the second note has an accent but it must not interfere with the crescendo. The line must feel as if it is going to the following bar.

Example 9 needs to sound effortless. Played in 2/2 the tempo remains the same (3/4=2/2). Be careful not to accent the first note, and play it evenly. As you can see, it appears in two keys.

This needs to be very elegant and steady. Lean slightly at the top of each crescendo to help the direction of the line. The crescendo-diminuendo should be slightly exaggerated. The passage needs to have a true flow to it. Give the impression that you're playing in the rests so the line never stops. Consider using the "one and one" fingering for the E<sup>b</sup> (transposed on the B<sup>b</sup> instrument) in measures 2 and 4 before number 10.

Example 11 needs to sound clean and easy. Although it's only an arpeggio, it needs to have the flair of a cadenza. Begin with a slight tenuto and play through the measure with conviction.

## EXAMPLE 12



Example 12 needs to be approached carefully. Make sure the pulse remains steady and play it very gently. The rhythm needs to be very precise, and be careful not to fall behind the beat. Make sure the placement of the 8th note is precise. Use a very light tongue stroke so that the passage has a feeling of being legato but still articulated. Make a good crescendo in measures 1 and 2, and play the diminuendo carefully.

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# Clarinet Sections in Orchestras of the Southwestern United States

Prepared by  
Mark Hollingsworth

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Bass, Bonnie Mauldin

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### Bartlesville Symphony

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Second, Tom Birkett  
Third/bass, Steve Snider

### Lawton Philharmonic

Principal, David Pickthorn  
Second, Susan Hass

### Oklahoma City Philharmonic

Principal, Jerry Neil Smith  
Second, David Etheridge  
Third/bass/E-flat, James Meiller

### Tulsa Philharmonic

Principal, Shannon Scott  
Second, Bradford Behm  
Bass, Gene Eland

### Tulsa Sinfonia

Principal, Babette Belter  
Second, Jill Sullivan  
Bass, Gene Eland

## TEXAS

### Abilene Philharmonic

Principal, Raphael Sanders  
Second, Wanda Cooper

### Amarillo Symphony

Principal, Doug Storey  
Second, Janet Dubois  
Bass/E-flat, Verne Zimmerman

### Austin Symphony

Principal, Raymond Schroeder  
Second, Leland Munger  
Bass, Suzanne Jenkins

### Chamber Symphony of the Metrocrest (Carrollton)

Principal, Deborah Fabian

Second, Ken Krause  
Alternate, Sharon Knox Deuby

### Clear Lake Symphony

Principal, Bob Wall  
Second, Leslie Jared

### Dallas Symphony

Principal, Steve Girko  
Second, Harold Nogle  
Associate Principal/E-flat, Paul Garner  
Bass, Chris Runk

### Fort Worth Symphony

Principal, Andrew Crisanti  
Second, John Manry  
Bass, Gary Whitman

### Houston Symphony

Principal, David Peck  
Associate Principal, Thomas LeGrand  
(position unspecified), Don G. Slocumb  
(position unspecified), Richard  
Nunemaker

### Lubbock Symphony

Principal, Bob Walzel  
Second, Sara Russell  
(position unspecified), Michael  
Shelbourne

### Midland-Odessa Symphony

Principal, Lisa Varuzzo  
Second, Deborah O'Brian  
Bass, Carol Barto

### Plano Chamber Orchestra

Principal, Deborah Fabian  
Second, Barbara Zickler

### Richardson Symphony

Principal, Ken Krause  
Second, John Scott  
Bass, Mickey Owens

### San Angelo Symphony

Principal, David Fennell  
Second, David Phillips  
Third/bass, Norman Sunderman

### Symphony of the Southwest (Beaumont)

Principal, Kim Ellis  
Second, Junelle Gatza  
Bass, James Simmons

### Victoria Symphony

Coprincipal, Fred Junkin  
Coprincipal, Harry Schmidt  
Third/bass, Daniel Smith

### Waco Symphony

Principal, Richard Shanley

### Wichita Falls Symphony

Principal, Jesse Youngblood  
Second, David Belcher  
Bass, Norvel Crews

Mark Hollingsworth teaches clarinet at East Central University in Ada, Oklahoma. He holds degrees from the University of the Pacific, University of Wisconsin and University of North Texas.

(Volunteers interested in compiling similar orchestral clarinet section rosters from other geographic areas of the United States should contact the Editor.)

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Several years ago I met on a weekly basis with a couple of friends to play some ensemble music. I enjoyed myself so much that I want to tell you about it, and maybe this will give you inspiration to form an ensemble of your own. The idea of writing this article came about after reading about a similar activity in a recent edition of the CASS magazine.

Our instrumentation was two clarinets and flute (doubling on piano). During the few years that we met regularly, we played a wide range of music. We found that the easy listening popular arrangements (Beatles, etc.) were better received at parties and functions. On these occasions we used two clarinets and keyboard, with preprogrammed simple drum patterns. At other times, for more of a challenge and our own pleasure, we played a selection of classical music for two clarinets and flute or piano.

The popular music we played was generally our own arrangements of the standard repertoire — Beatles songs, Whitney Houston, other songs from the '60s and '70s, and some golden oldies from our parents'/grandparents' era. We also used numerous songs from the *Clarinet Magic* book of duets (Warner Bros.) and *20 Years 20 Hits for Clarinet* (Robbins). For good measure, we included a few folk songs ("Waltzing Matilda," "Advance Australia Fair," etc.). In all, our repertoire of popular songs numbered more than 50, and we were continually adding to this.

In the classical sphere we generally tried to keep to the two clarinets and flute combination. As you can well imagine, there is very limited music written for this combination, so copious amounts of transposition were necessary.

We began by playing some of the trios from Voxman's *Chamber Music for Three Woodwinds* (Rubank). Then we progressed to Mozart *Divertimenti Nos. 2 and 4*, K. 439b (arranged with the flute playing the top part transposed). We enjoyed these so much that I borrowed the other *Divertimenti* (*Cinq Divertissements*, tran-

scribed for oboe, clarinet and bassoon by Fernand Oubradous, Editions de l'Oiseau Lyre) from the Queensland State Library, and transposed the bassoon part for second clarinet.

Aside from the Voxman trios, the only classical music we played which required no transposition on our part was the Mendelssohn *Concertpieces Nos. 1 and 2*, Opp. 113 and 114 (International) for two clarinets and piano. (These were originally written for clarinet, bassoon and piano, however.) We found this a nice change from the Mozart divertimentos.

Along the way, we also selected a couple of trios by Beethoven. In his *Trio*, Op. 87 for two oboes and cor anglais, we transposed the second oboe and cor anglais



parts for clarinet. I have also played this music with two clarinets (reading the oboe parts) and alto saxophone (reading the cor anglais part) many years ago. This was a Boosey & Hawkes edition. The second Beethoven trio was opus 11, for piano, clarinet or violin and cello, with the cello part transposed for second clarinet (Schirmer).

Another couple of pieces we tried successfully were a trio by Conradin Kreutzer for two clarinets and viola, the first clarinet and viola parts transposed for flute and clarinet respectively, and, one of my favorites, *The Shepherd on the Rock*, with the clarinet taking the voice part. My fellow players were not as enamored with this one as I was, although after a couple of run-throughs they warmed to the Allegretto.

The final transposition we worked on

was yet another Mozart — the *Trio in E* K. 498 for piano, violin or clarinet and viola (Schirmer). The viola part was transposed for second clarinet.

As you may well imagine, the transposition of all the above music would have been a real labor of love and extremely time consuming. However, I found I became very adept at doing this on the bus on my way to work, ceasing my writings only when the bus came to a halt (because then my pen would slip). I had a clipboard on my knee and kept the whiteout handy.

Having always suffered from travel sickness, I was amazed that I was able to pursue such an undertaking on a bus. However, I found that because of my determination to do the transpositions, I put the nausea to the back of my mind and overcame it (much easier on express buses with less jerking, however).

I was pleased to discover that this activity was an extremely good source of conversation. In addition, I became adept at swiftly transposing music, and my written notation improved immensely. To top it off, the end result was many pleasant evenings of music making with my friends!

Since our little ensemble has disbanded, I have come across other music which would have been enjoyable to play for light relief. The series of *Mixed Bags* (Chester) has trio parts for any combination of flutes, clarinets and bassoon (or alto saxophone can read the bassoon part as treble clef and change the key signature). There is also a publication called *Three's a Crowd* (Power) for different woodwind and brass instruments, at three different levels.

I hope that this has provided some ideas for other amateur musicians to contemplate and act upon. The mixture of two clarinets and keyboard or piano proved a lovely combination for diverse styles of music, and the substitution of flute in classical repertoire was a pleasant variation.



## Suggested Repertoire Clarinet and Piano (solo and duet)

*Clarinet Magic (50 Solos and Duets);*

arrangements by Gerry Cappuccio; Warner Bros. Corp., U.S.A. (also available for flute and saxophone)

*20 Years 20 Hits for B<sup>b</sup> Clarinet No. 1* (with piano accompaniment); Robbins Music Corp., U.K. (As far as I know, this is no longer available. If anyone finds a source, please let me know!)

*Concertpieces Nos. 1 and 2*, opp. 113 and 114, for two clarinets and piano or clarinet, bassoon/cello and piano, Mendelssohn; International Music Co., U.S.A.

## Mixed Woodwind Including Clarinet

*Chamber Music for Three Woodwinds Volume I*, for flute, flute/oboe and clarinet, arranged by H. Voxman; Rubank Corp., U.S.A.

*Mozart Divertimenti, Numbers 2 and 4*, K. 439b for three clarinets (two separate publications); arranged by Michael Whewell; Oxford University Press; *Divertimenti Nos. 1 and 3* are also available and published separately.

*Cinq Divertissements* for oboe, clarinet and bassoon, Mozart; transcribed by F. Oubradous; published separately by

Editions de l'Oiseau Lyre. (Two new editions of the Mozart divertimentos are now available from Breitkopf & Härtel and Musica Rara.)

Queensland (Australia) Clarinet and Saxophone Society and is a woodwind instructor in Brisbane, Queensland, Australia.

## Mixed Ensembles Including Clarinet

*Trio*, Op. 11, for piano, clarinet/violin and cello, Beethoven; Schirmer

*Trio für 2 Klarinetten in B und Viola*, C. Kreutzer; Eulenburg

*Shepherd on the Rock (Der Hirt auf dem Felsen)* for voice, clarinet and piano, Schubert; Augener Edition

*Trio in E<sup>b</sup>*, K. 498 for piano, violin/clarinet and viola, Mozart; Schirmer

*Mixed Bag* for woodwinds not including saxophone; (There are many publications in this series, ranging from titles such as "Waltz of the Flowers" to "Mixed Bag of Boogie" and "Citrus Suite."); Chester

*Three's a Crowd*, published in separate books for clarinet, flute, saxophone and brass instruments; Power Music, U.K.

## Miscellaneous

*Trio*, Op. 87 for two oboes and cor anglais, Beethoven; Boosey & Hawkes

## ABOUT THE WRITER...

Salli Chmura is the secretary of the

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# MINUTES OF THE 1993 I.C.A. GENERAL BUSINESS MEETING

by Patricia Kostek, Secretary

The membership of the International Clarinet Association met on Thursday July 15, 1993, in the Concert Hall of the Royal Conservatory, Ghent, Belgium, as part of ClarFest International. President Howard Klug called the meeting to order at 8:37 a.m. The minutes of the 1992 general business meeting, published in Vol. 19, No. 1 of *The Clarinet*, were approved. Reports by the officers followed.

## Secretary's Report

Secretary Kostek reported that the officers, joined by James Gillespie, met for the officers' annual meeting on Wednesday, July 14, 1993. The agenda included a review of the 1995 ClarFest site proposal and discussions concerning:

- ClarFest 1994, Chicago
- the new music commissioning project
- the I.C.A. composition contest
- the I.C.A. high school level clarinet competition
- the annual financial report
- augmenting the international chairperson list
- means of improving I.C.A.'s journal, *The Clarinet*
- ways to increase I.C.A.'s membership, both domestic and international
- ways of assuring that nonsexist language be in place for the international conference

Secretary Kostek reported on the status of the international chairpersons. She announced that Stepán Koutník of Prague, principal clarinet of the Czech Radio Orchestra, will replace Professor Jiri Kratochvíl as chair of Czechoslovakia. Professor Kratochvíl resigned for health reasons. Other new chairs are Nancy Wierdsma-Braithwaite (Netherlands), Andreas Ramseier (Switzerland), Håkon Stødle (Norway), Kjartan Oskarsson (Iceland), József Balogh (Hungary) and Marcel Lallemand (Luxembourg). Countries needing a national representative to I.C.A. are Denmark, Greece, Ireland, Lat-

via, Malaysia, Malta, Mexico, New Zealand, Panama, South Africa, Scotland and Zambia, as well as Puerto Rico and Hong Kong. Kostek explained that there are I.C.A. members from these countries, but as yet no national chair. Anyone interested in serving as national chair for these countries may contact her at the address listed on page 3 of *The Clarinet*. Duties involve distributing membership brochures and describing the activities of I.C.A. to prospective members. A packet of brochures is mailed to each chair once a year. Kostek thanked those members who volunteer their time to serve as representatives of their country.

Kostek reported that membership statistics supplied by Elena Lence-Talley show the current membership of 2,900 has remained nearly unchanged from last year's figure. A further examination of the profile of the membership reveals that our student membership is up 12% over last year, institutional membership remains unchanged and joint membership (husband and wife) is up 56% over last year. I.C.A.'s North American membership has increased by 1% and international members remain unchanged. Eighty-three percent of I.C.A.'s members are from North America and 17% are outside North America. Seventy-four percent of our membership is classified as "General," 15% as "Student," 11% as "Institutional" and .004% as "Joint."

## Treasurer's Report

Konrad Owens reported via Howard Klug that I.C.A. is comfortably in the black at this time and should finish the year with a surplus. The increase in dues approved at ClarFest 1992 has resulted in collections for the first nine months of the current year exceeding those for all of fiscal 1991-1992. It should be noted that the balance of May 31, 1993 does not reflect printing and mailing costs for the May-June issue of *The Clarinet*. The fiscal summary supplied by Treasurer Owens showed that the total receipts for the period 1 September 1992 to 31 July 1993 were \$98,620 (\$1,406.50 less than the 1992 figure) including advertising revenues of \$24,540 (an increase of

\$1,756 over last year's figures) and back issue sales of *The Clarinet* for \$2,688. Total expenditures were \$71,111 (\$8,612 less than last year). The greatest expense was \$48,810 for the printing and mailing of *The Clarinet*. Other expenses include \$4,000 for the editor's pay, \$3,600 for the membership coordinator's pay, \$8,421 printing costs, \$2,908 for postage, \$473 for telephone and fax, \$500 for the composition prize, \$498 for computer and software expenses, \$398 for office supplies and copies, \$524 for VISA and bank fees and \$479 for legal fees. This leaves a balance of \$27,509.

In 1992, the I.C.A. made a proposal to Edison Denisov and G. Schirmer Co. for a commissioned work for clarinet to be premiered by John Bruce Yeh at ClarFest 1994 in Chicago in July, 1994. The fee for this work was to be \$10,000, payable in three installments, beginning January 1, 1993. To date, no payment has been made due to events in the former Soviet Union and the difficulty in locating Denisov. Owens has had several conversations with Peter Herb, I.C.A.'s contact at G. Schirmer, who is still optimistic that the commission can be completed on schedule. Denisov is apparently now living in France and a contract is pending.

## Editor's Report

Editor James Gillespie thanked the editorial staff, the contributors, the advertisers and the membership for their support of *The Clarinet*. He announced that the 80th issue (Vol. 20, No. 4) was currently at press and that it has been extremely satisfying and gratifying for him to have served as editor for 60 of those 80 issues. Some of that gratification comes from being able to help people through the dissemination of information through the magazine and provided several anecdotes. Gillespie explained that he anticipates no major changes in the format or content of magazine in the coming year. There is a plan to begin again a semi-regular column on clarinet repair and, to underscore efforts to remain international in scope, there will be the occasional article reprinted from other journals. Gillespie stated that he

has asked just about every major clarinetist in the world to contribute articles to *The Clarinet* but he hasn't always been successful in his requests. The reason may be the lack of time to put pen to paper or perhaps the inability for artists to describe their artistry with words. Gillespie went on to state that as long as the word *international* appears in the name of our organization, that he will continue to try to make it as international in scope as possible.

Gillespie stated that there is still strong interest in purchasing back issues of *The Clarinet*. An order form for those issues is updated each year and included in the journal. He encouraged members to write to him expressing their likes, dislikes, any suggestions for the cover photo or improvements in the magazine. He stated that many of best ideas for articles have come from regular members of I.C.A.

## President's Report

President Klug began by stating that even though the officers are concerned with fiscal problems, the educational mission of I.C.A. and other business-related concerns, the officers are, in essence, there for the membership. He encouraged an open communication among officers and membership, inviting members to write or phone if they have suggestions, concerns, praise or questions about I.C.A.'s projects. Klug explained several new projects initiated this past year including a high school competition with a monetary prize as well as a composition project. Concerning the composition contest, he went on to explain that there was a \$500 prize awarded to the winning composition. However, even though there was only one winner designated, I.C.A. received 40 entries of most worthy compositions for clarinet, thereby enriching our repertoire. The submitted entries become the property of I.C.A. and are housed in I.C.A.'s research and lending library in Maryland.

Another project was aimed at encouraging the formation of clarinet clubs and clarinet choirs. An information packet was put together explaining how to start such an organization, complete with sample bylaws and organizational principles. Anyone interested in receiving such a

packet may contact Howard Klug at the address listed on page 3 of *The Clarinet*. Klug also announced that the annual Young Artist's Competition has an expanded prize structure and an extended age limit (26) in an attempt to make it more international in scope.

Klug then introduced Julie DeRoche who will cohost ClarFest 1994 in Chicago along with John Bruce Yeh and Larry Combs. She began by announcing that even though she wouldn't be able to compete with the quality of beer served at the Ghent conference, she certainly would have no trouble putting together a wonderful roster of outstanding clarinetists. She went on to further describe the concert facilities available and the layout of the music school at DePaul University. The Chicago conference will use Chicago-area clarinetists as the core of conference performers embellished with other performers from around the world. The goal is to have a wide variety of styles covered including jazz, ethnic, contemporary, to name a few. There is a trip planned to Ravinia, the summer home of the Chicago Symphony, for a

concert featuring Sabine Meyer with the Chicago Symphony Orchestra. Also featured will be a Rumanian clarinetist enthusiastically described by Julie DeRoche as a "must hear" artist. The three hosts will present a recital including a work being written for the occasion by Alfred Prinz.

Klug announced that the 1996 conference would be held in the south of France with exact details to be forthcoming. A question-and-answer period followed with inquiries by representatives of C.A.S.S. into a reciprocal arrangement with I.C.A. President Klug stated that the idea was a good one and that the officers would discuss the issue as soon as possible. He concluded the meeting by congratulating Freddy Arteel and his staff for an excellent conference in the beautiful city of Ghent and thanked the officers and editorial staff for their hard work and contributions this year. There being no other business, the meeting was adjourned at 9:24 a.m.

Respectfully submitted,  
Patricia Kostek, Secretary

## WANTED I.C.A. ClarFest Sites for 1995 and 1997

The I.C.A. Board of Directors is seeking conference site proposals for 1995 and 1997. Proposals should contain detailed information regarding:

dates

facilities (exhibit areas and concert hall capacities)

lodging (dormitories, motels/hotels, restaurants)

transportation (proximity to major airport)

tentative guest artist roster

cultural and tourist attractions in the area

Although the I.C.A. cannot assist financially with conference expenses, it can work closely with conference hosts to ensure a well-run and financially successful conference. Any questions regarding site proposals may be directed to Howard Klug at 812/323-8622.

All proposals should be received by January 15, 1994 and sent to:

Howard Klug, President, I.C.A.  
School of Music, Indiana University, Bloomington, IN 47405

## Index to Volume 20, 1992-93

### Author Index

Antoline, Marina J. <i>The 1993 University of Illinois Clarinet Choir Festival</i> .....	XX/4, 30-32
Burke, Kelly J. <i>Impressions of Moscow</i> .....	XX/2, 28-30
Campbell, David. <i>International Clarinet Competition — Town of Dos Hermanas, Spain</i> .....	XX/2, 27
Chrisinger, James. <i>Clarinet Section of the Army Ground Forces Band</i> .....	XX/2, 44-45
Compagno, Nicholas. <i>A Closer Talk With Pete Fountain</i> .....	XX/1, 34-38
<i>A Closer Talk with Pete Fountain, Part II</i> .....	XX/2, 64-68
Creditor, Bruce M. <i>Quintessence</i> .....	XX/2, 20-22
<i>Quintessence</i> .....	XX/3, 16-17
Denman, John. <i>Ted Planas</i> .....	XX/1, 46-47
DeRoche, Julie. <i>Clarinetfest, Chicago 1994</i> .....	XX/4, 20
Errante, F. Gerard. <i>Minutes of the General Business Meeting</i> .....	XX/1, 54-56
Gibson, Lee. <i>Claranalysis</i> .....	XX/1, 16
<i>Claranalysis</i> .....	XX/2, 10
<i>Claranalysis</i> .....	XX/3, 12
<i>Claranalysis</i> .....	XX/4, 12
Grubbs, Diana and Elizabeth Lynskey. <i>Report on Clarfest '92</i> .....	XX/1, 30-33
Helton, Pamela. <i>Performance of the Sonata a Tre by Karel Husa</i> .....	XX/2, 40-43
Klug, Howard. <i>Clarinet Pedagogy</i> .....	XX/1, 18-19
<i>Clarinet Pedagogy</i> .....	XX/2, 12-14
<i>The President's Message</i> .....	XX/1, 72
<i>The President's Message</i> .....	XX/2, 60-62
<i>The President's Message</i> .....	XX/3, 52-54
<i>The President's Message</i> .....	XX/4, 52-53
Kuehn, John. <i>The Throat B<sup>3</sup></i> .....	XX/1, 24-25
Lence, Elena M. <i>Sabine Meyer — A Conversation</i> .....	XX/2, 32-34
Livingood, Lee. <i>A Study of Clarinet Reed-Making - Part III</i> .....	XX/1, 26-29
Mandat, Eric. <i>The Clarinetists of the Latvian Philharmonic Orchestra</i> .....	XX/3, 34-37
Mazzeo, Rosario. <i>Mazzeo Musings</i> .....	XX/1, 8-11
<i>Mazzeo Musings</i> .....	XX/2, 4-5
Mellott, George. <i>Eddie Daniels Premieres Grusin Concerto</i> .....	XX/1, 49
<i>1992 University of Oklahoma Clarinet Symposium</i> .....	XX/2, 46-47
Michaels, Jost. <i>Robert Schumann's Five Canonic Studies from Op. 56</i> .....	XX/1, 22-23
Newhill, John P. <i>The Clarinet Quartets by Haydn/Gambaro</i> .....	XX/3, 26-28
O'Connor, Mary-Francis. <i>Montana State University Clarinet Festival</i> .....	XX/2, 26
Orlando, Raffaello. <i>The Italian Scene (The Bucci Competition)</i> .....	XX/3, 13
Palanker, Edward. <i>Bass Clarinet Orchestra Auditions</i> .....	XX/3, 30
<i>Orchestra Audition Repertoire Master Class for Bass Clarinet</i> .....	XX/4, 34-35
Pierce, Jerry. <i>Pierce's Potpourri</i> .....	XX/1, 14-15
<i>Pierce's Potpourri</i> .....	XX/2, 6
<i>Pierce's Potpourri</i> .....	XX/3, 8-9
<i>Pierce's Potpourri</i> .....	XX/4, 8-9
Pliskow, R. J. <i>The Dilettante Clarinetist</i> .....	XX/3, 47
Price, John. <i>Straight Tips for Clarinet Reeds?</i> .....	XX/4, 51
Rice, Albert R. <i>The Earliest Clarinet Concertos: Johann Valentin Rathgeber's Chelys Sonora (1728)</i> .....	XX/4, 24-28
Roop, Charles W. <i>The Clarinetist on Stamps</i> .....	XX/1, 40-42
Slaymark, Victor. <i>Alive and Well</i> .....	XX/4, 16-18
Smeyers, David. <i>The Open-Minded Clarinetist</i> .....	XX/2, 24-25
Snyder, John R. <i>Clarinet Crossword</i> .....	XX/1, 16-17
Stier, Charles. <i>19th Century Buffet Albert-System Clarinets: A Photo Essay</i> .....	XX/3, 32-33
Tammes, Bill. <i>Jazz Up Classical Music Performances</i> .....	XX/2, 35
Thomas, Earl. <i>Anatomical Essentials in Clarinet Hand Position</i> .....	XX/3, 18-21
Vázquez, Ronald V. and Richard V. Diefenderfer. <i>The Clarinet Section of the United States Naval Academy Band</i> .....	XX/4, 22-23
Wilson, Heston L. <i>The Thoracoabdominal Diaphragm</i> .....	XX/3, 22-25
Wong, Bradley. <i>Audio Notes</i> .....	XX/1, 20-21
<i>Audio Notes</i> .....	XX/2, 16-18
<i>Audio Notes</i> .....	XX/3, 14-15
<i>Audio Notes</i> .....	XX/4, 14-15

### Articles

<b>Clarinetists and Interviews</b>	
Chrisinger, James. <i>Clarinet Section of the Army Ground Forces Band</i> .....	XX/2, 44-45
Compagno, Nicholas. <i>A Closer Talk With Pete Fountain</i> .....	XX/1, 34-38
<i>A Closer Talk with Pete Fountain, Part II</i> .....	XX/2, 64-68
Denman, John. <i>Ted Planas</i> .....	XX/1, 46-47
Lee Springer .....	XX/1, 48
Lence, Elena M. <i>Sabine Meyer — A Conversation</i> .....	XX/2, 32-34
Mandat, Eric. <i>The Clarinetists of the Latvian Philharmonic Orchestra</i> .....	XX/3, 34-37

<b>Musical Chairs</b> .....	XX/1, 52-53; XX/2, 48; XX/3, 38; XX/4, 38
Vázquez, Ronald V. and Richard V. Diefenderfer. <i>The Clarinet Section of the United States Naval Academy Band</i> .....	XX/4, 22-23

### Conferences, Workshops and Competitions

Antoline, Marina J. <i>The 1993 University of Illinois Clarinet Choir Festival</i> .....	XX/4, 30-32
Campbell, David. <i>International Clarinet Competition — Town of Dos Hermanas, Spain</i> .....	XX/2, 27
DeRoche, Julie. <i>Clarinetfest, Chicago 1994</i> .....	XX/4, 20
Grubbs, Diana and Elizabeth Lynskey. <i>Report on Clarfest '92</i> .....	XX/1, 30-33
Mellott, George. <i>1992 University of Oklahoma Clarinet Symposium</i> .....	XX/2, 46-47
O'Connor, Mary-Francis. <i>Montana State University Clarinet Festival</i> .....	XX/2, 26
Orlando, Raffaello. <i>The Italian Scene (The Bucci Competition)</i> .....	XX/3, 13
<i>I.C.A. ClarFest 1993</i> .....	XX/1, 44-45
<i>I.C.A. ClarFest 1993 — Ghent, Belgium</i> .....	XX/2, 36-38
<i>1992 Young Artist Competition</i> .....	XX/1, 50
<i>I.C.A. Composition Contest Winner Announced</i> .....	XX/4, 13

### Instruments, Accessories and Repair

Gibson, Lee. <i>Claranalysis</i> .....	XX/1, 16
<i>Claranalysis</i> .....	XX/2, 10
<i>Claranalysis</i> .....	XX/3, 12
<i>Claranalysis</i> .....	XX/4, 12
Kuehn, John. <i>The Throat B<sup>3</sup></i> .....	XX/1, 24-25
Livingood, Lee. <i>A Study of Clarinet Reed-Making - Part III</i> .....	XX/1, 26-29
Price, John. <i>Straight Tips for Clarinet Reeds?</i> .....	XX/4, 51
<i>Product Review</i> .....	XX/1, 66
Stier, Charles. <i>19th Century Buffet Albert-System Clarinets: A Photo Essay</i> .....	XX/3, 32-33

### I. C. A. Proceedings

Errante, F. Gerard. <i>Minutes of the General Business Meeting</i> .....	XX/1, 54-56
<i>I.C.A. Financial Statement</i> .....	XX/2, 7
Klug, Howard. <i>The President's Message</i> .....	XX/1, 72
<i>The President's Message</i> .....	XX/2, 60-62
<i>The President's Message</i> .....	XX/3, 52-54
<i>The President's Message</i> .....	XX/4, 52-53

### Miscellaneous

Burke, Kelly J. <i>Impressions of Moscow</i> .....	XX/2, 28-30
<i>Clarinotes</i> .....	XX/1, 12-13; XX/2, 8-9; XX/3, 10-11; XX/4, 10-11
<i>Classified Advertising</i> .....	XX/1, 76; XX/2, 72; XX/3, 56; XX/4, 56
<i>Index to Volume 19</i> .....	XX/1, 75-76
<i>Letters</i> .....	XX/1, 4-7; XX/3, 4-6; XX/4, 4-5
Mazzeo, Rosario. <i>Mazzeo Musings</i> .....	XX/1, 8-11
<i>Mazzeo Musings</i> .....	XX/2, 4-5
<i>Mazzeo Musings</i> .....	XX/4, 6-7
Pierce, Jerry. <i>Pierce's Potpourri</i> .....	XX/1, 14-15
<i>Pierce's Potpourri</i> .....	XX/2, 6
<i>Pierce's Potpourri</i> .....	XX/3, 8-9
<i>Pierce's Potpourri</i> .....	XX/4, 8-9
Pliskow, R. J. <i>The Dilettante Clarinetist</i> .....	XX/3, 47
<i>Recitals &amp; Concerts</i> .....	XX/1, 68-70; XX/2, 58-59; XX/3, 48-51; XX/4, 48-50
Roop, Charles W. <i>The Clarinetist on Stamps</i> .....	XX/1, 40-42
Slaymark, Victor. <i>Alive and Well</i> .....	XX/4, 16-18
Smeyers, David. <i>The Open-Minded Clarinetist</i> .....	XX/2, 24-25
Snyder, John R. <i>Clarinet Crossword</i> .....	XX/1, 16-17

### Performance and Pedagogy

Klug, Howard. <i>Clarinet Pedagogy</i> .....	XX/1, 18-19
<i>Clarinet Pedagogy</i> .....	XX/2, 12-14
Palanker, Edward. <i>Bass Clarinet Orchestra Auditions</i> .....	XX/3, 30
<i>Orchestra Audition Repertoire Master Class for Bass Clarinet</i> .....	XX/4, 34-35
Tammes, Bill. <i>Jazz Up Classical Music Performances</i> .....	XX/2, 35
Thomas, Earl. <i>Anatomical Essentials in Clarinet Hand Position</i> .....	XX/3, 18-21
Wilson, Heston L. <i>The Thoracoabdominal Diaphragm</i> .....	XX/3, 22-25

### Repertoire

Creditor, Bruce M. <i>Quintessence</i> .....	XX/2, 20-22
<i>Quintessence</i> .....	XX/3, 16-17
Helton, Pamela. <i>Performance of the Sonata a Tre by Karel Husa</i> .....	XX/2, 40-43
Mellott, George. <i>Eddie Daniels Premieres Grusin Concerto</i> .....	XX/1, 49
Michaels, Jost. <i>Robert Schumann's Five Canonic Studies from Op. 56</i> .....	XX/1, 22-23
Newhill, John P. <i>The Clarinet Quartets by Haydn/Gambaro</i> .....	XX/3, 26-28
Rice, Albert R. <i>The Earliest Clarinet Concertos: Johann Valentin Rathgeber's Chelys Sonora (1728)</i> .....	XX/4, 24-28
<i>Reviews</i> .....	XX/1, 58-65; XX/2, 50-57; XX/3, 40-46; XX/4, 40-47
Wong, Bradley. <i>Audio Notes</i> .....	XX/1, 20-21
<i>Audio Notes</i> .....	XX/2, 16-18
<i>Audio Notes</i> .....	XX/3, 14-15
<i>Audio Notes</i> .....	XX/4, 14-15

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# MUSICAL CHAIRS

**Robert Barrett**  
Western State College  
of Colorado  
Gunnison, Colorado



Robert Barrett

Robert Barrett has been named assistant professor of woodwinds and jazz studies at Western State College of Colorado in Gunnison. He received the B.M. degree from Brigham Young University where he studied clarinet with

David Randall, the M.M. from the University of North Texas as a student of James Gillespie and is currently completing requirements for the D.M.A. at the University of Oklahoma where he has studied with David Etheridge. Barrett has also taught at Phillips University and the University of Oklahoma.

**Ricardo Morales**  
Metropolitan Opera  
Orchestra  
New York, New York



Ricardo Morales

Ricardo Morales has been appointed principal clarinet of the Metropolitan Opera Orchestra beginning September 1993. He has been principal clarinet of the Florida Symphony Orchestra since 1990, and he has soloed with the orchestras of Chicago, Cincinnati, Indianapolis, Florida and Puerto Rico. His awards and honors include Grand Prize in the Seventeen Magazine/General Motors Concerto Competition, first prize in the Arts Recognition and Talent Search, Presidential Scholar and the New York Philharmonic Music Assistance Fund Award.

His teachers include Ronald de Kant, Anton Weinberg, Edward Palanker, Anthony Cicarelli and Leslie Lopez. He attended the Cincinnati College-Conservatory and Indiana University.

**Frederick Vare III**  
United States Marine Band  
Washington, D.C.



Staff Sergeant  
Frederick Vare III

Clarinetist Staff Sergeant Frederick Vare III of Syracuse, New York recently joined the clarinet section of the United States Marine Band. He graduated from Liverpool (N.Y.) High School and earned a bachelor's degree in music education and clarinet performance from Ithaca College in 1993 where he was a student of Robert Schmidt.

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## MUSIC REVIEWS by Joseph Messenger

In this issue, we again present a listing of music and other material received by *The Clarinet* during the past year, excluding that music which has already been reviewed here. Readers interested in additional repertoire listings should consult *The Clarinet*, Vol. 17, No. 4, Vol. 19, No. 1, and Vol. 20, No. 1 for similar lists.

### New Music 1993

#### Books

Kupferman, Meyer: *Atonal Jazz*, Dorn Publications, 1992.

Rabson, Carolyn: *Orchestral Excerpts, A Comprehensive Index*, Fallen Leaf Press, 1993, \$35.00.

Rice, Albert: *The Baroque Clarinet*, Oxford University Press, 1992, \$79.00.

Smith, Bill: *Jazz Clarinet*, Parkside Publications, 1993.

Kuehn, John and Arne Astrup: *Buddy DeFranco: A Biographical Portrait and Discography*, Scarecrow Press, 1993, \$39.50.

  
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# REVIEWS



Heflick, David: *How to Make Money Performing in The Public Schools*, Silcox Productions, 1993, \$12.00.

Kohut, Daniel L.: *Musical Performance*, Stipes Publishing Co., 1992, \$18.80.

#### Video

Brymer, Jack: *Play the Clarinet*, Novello (U.S. agent, Theodore Presser), 1990, \$39.95.

#### Music

##### Alry Publications

Goldfaden, Richard: *The Story of the Woodwind Family* (fl, ob, cl, hn, bssn), 1993, \$35.00.

Gould, Morton, arr. Robert Sheldon: *Pavanne from American Symphonette No. 2* (fl, ob, cl, hn, bssn), 1992, \$16.50.

Schudel, Thomas: *Reflections* (cl, pf), 1993, \$9.00.

##### Amadeus

(U.S. agent Foreign Music Distributors)

Braun, Carl Anton Philipp: *Duo* (2 bassoon), 1992, \$16.50.

Hess Willy: *Trio* (cl, bassoon, bssn), 1992, \$32.30.

Sachsen-Weimer, Anna Amalia von: *Divertimento* (cl, va, vc, pf), 1992, \$17.10.

Vanhal, Jan Baptist: *Zwei Trios* (cl, bssn, vc), 1992, \$20.00.

##### Gérard Billaudot

(U.S. agent Theodore Presser)

Bonporti, Francesco, arr. Jacques Lancelot: *Sonate à Trios* (2 cl, Bcl), 1992, \$11.50.

Castérède, Jacques: *Voyages Organisés*, 3 vols. (cl, pf), 1992, \$6.75, \$6.75, \$12.75.

Dondeyne, Désiré: *Choral* (6 cl), 1992, \$12.25.

\_\_\_\_\_: *Comme une Barcarolle* (4 cl), 1992, \$7.50.

\_\_\_\_\_: *Gavotte* (4 cl), 1992, \$7.25.

\_\_\_\_\_: *Petite Fugue* (2 cl), 1992, \$7.50.

\_\_\_\_\_: *Petite Suite Pastorale* (4 cl, Bcl), 1992, \$23.00.

Gaviot-Blanc, Bernard and François

Piguet-Ruinet: *167 Etudes en Duo*, 2 vol. (2 cl), 1992, \$24.50.

Geispieler, Frédéric, arr.: *Lully: Le Bourgeois Gentilhomme; Mozart: Deux Menuets; Schubert: Rosamunde; Weber: Le Freischütz* (4 cl), 1991, \$26.50.

Koechlin, Charles: *14 Pièces, op. 178* (cl, pf), 1992, \$33.00.

Kroepsch, Fritz, ed. Jacques Lancelot: *Mini Kroepsch* (cl), 1992, \$9.00.

Lancelot, Jacques and André Patrick, arr.: *Pièces Classiques* (cl, pf), 1992, \$19.50.

Sciortino, Patrice: *Clef* (B<sup>b</sup> Contrabass cl), 1991, \$7.50.

Sciortino, Patrice: *Sillons* (B<sup>b</sup> Contrabass cl), 1991, \$7.50.

#### Boosey & Hawkes

Wastall, Peter: *Practice Sessions* (cl, pf), 1992.

#### Breitkopf & Härtel

Mozart, W.A.: *Divertimento "Don Giovanni"* (3 bassoon), 1992.

#### Dorn Publications

Gee, Harry R.: *Hommage to Vaughan Williams* (cl, pf), 1991.

#### Editio Music Budapest

(U.S. agent Boosey & Hawkes)

Boieldieu, François-Adrian, trans, G.B. Gambaro: *Sonate* (cl, pf), 1992, \$13.00.

**J.B. Elkus** (U.S. agent MMB Music)

Cushing, Charles: *Piece for Clarinet and Piano*, 1992.

#### Emerson Edition

Ridout, Alan: *Dandelion Days* (fl, cl), 1991.

#### Heilman Music

Dougherty, William: *Fantasy and Dance* (cl, pf), 1989.

**Jaymar**

(U.S. agent Oxford University Press)  
 Freedman, Harry: *Monday Gig* (fl, ob, cl, hn, bssn), 1992, \$24.00

**Kendor**

Bach, J.S., arr. Norman Heim: *Three Dances* (cl, pf), 1993, \$6.00.  
 Conley, Lloyd, arr.: *Christmas Cameos—part 3* (cl, pf), 1993, \$9.00.  
 Handel, G.F., arr. Elliot Del Borgo: *Chaconne* (cl choir), 1993, \$11.00.

Karganov, G., arr. Raymond Parfrey: *Scherzino* (fl, ob, cl, hn, bssn), 1993, \$9.00.  
 Mancinelli, Domenico, arr. Charles D. Yates: *12 Classical Duets* (2 cl), 1992, \$10.50.

Morley, Thomas, arr. Daniel Dorff: *My Bonny Lass* (3 cl, Bcl), 1992, \$7.00.  
 Mozart, W.A., arr. Daniel Dorff: *Ave Verum Corpus* (3 cl, Bcl), 1992, \$7.00.

Niehaus, Lennie: *Brattleboro Anthem* (cl, pf), 1993, \$4.50.  
 \_\_\_\_\_: *Emily's Caprice* (cl, pf), 1993, \$5.50.  
 \_\_\_\_\_: *Timepiece* (cl, pf), 1992, \$5.50.

\_\_\_\_\_, arr.: *Gay 90's Jazz Suite* (cl choir), 1993, \$18.00.

\_\_\_\_\_, arr.: *Yuletide Jazz Suite #2* (cl choir), 1993, \$20.00.

Schumann, Robert, arr. Norman Heim: *Suite by Schumann* (cl, pf), 1993, \$6.00.

Stouffer, Paul, arr.: *Easy Classics for Two* (2 cl), 1993, \$5.50.

\_\_\_\_\_: *Simple Six For Two* (2 cl), 1993, \$5.50.

**MMB Music**

Starer, Robert: *Quintet* (cl, 2vn, va, vc), 1992, rental.

**Robert Martin**

(U.S. agent Theodore Presser)

Faillenot, Maurice: *Pastorale Varieé* (cl, pf), 1991, \$7.50.

**McGinnis & Marx**

Chaitkin, David: *Nocturne* (fl, ob, cl, hn, bssn), 1991, \$45.00.

**Novello** (U.S. agent Theodore Presser)  
 Howells, Herbert: *A Near-Minuet* (cl, pf), 1992, \$5.95.

**Oxford University Press**

Harris, Paul: *Music Through Time, 3 vols.* (cl, pf), 1992, \$4.95 ea.  
 Palmer, Christopher, arr.: *William Walton, A Clarinet Album* (cl, pf), 1992.  
 Rutter, John: *Three American Miniatures* (fl, cl), 1981, \$5.00.

**Peters**

Babbitt, Milton: *My Ends Are My Beginnings* (cl, Bcl), 1990.  
 Mamlock, Ursula: *Rhapsody* (cl, va, pf), 1992.

**Power Music Co.**

(U.S. agent Theodore Presser)  
 Power, James, ed.: *Three's a Crowd* (3 cl), 1992, \$10.75.

**Roberton Publications**

(U.S. agent Theodore Presser)  
 White, Alexander: *Bagatelles* (cl, pf), 1990, \$6.75.

**Kelly Sebastian**

Webb, Peter: *Sonata* (cl, pf), 1981.

**G. Schirmer** (U.S. agent Hal Leonard)

Corigliano, John: *Concerto for Clarinet*

and *Orchestra* (cl, pf), 1993, \$35.00.

Oxley, Terry, arr.: *Percy Grainger Album* (cl, pf), 1993, \$16.95.

**Schott**

(U.S. agent European American Music)  
 Both, Heinz: *Let's Play Together* (2 cl), 1992, \$8.95.  
 Strauss, Richard: *Romanze in E* (cl, pf), 1992, \$12.95.

**Southern**

Baermann, Carl, arr. Harry Gee: *Etude No. 18* (Bcl, pf), 1992, \$3.50.

**Universal Edition**

(U.S. agent European American Music)  
 Baermann, Carl: *Drei Stücke* (cl, pf), 1992, \$11.95.  
 Küffner, Joseph: *3 Duos, op. 81* (2 cl), 1992, \$11.95.  
 Rae, James: *40 Modern Studies for Solo Clarinet*, 1991, \$11.95.

**Woodsum Music Ltd.**

Knight, Morris: *Refractions* (cl, tape), 1988, \$15.00.  
 \_\_\_\_\_: *Sonata* (cl, pf), 1988, \$22.00.

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 Indiana University, Bloomington, IN 47405 (812) 855-7998.

—: Suite, *The Seven* (cl, vc/bssn), 1988, \$12.00.

**Joseph Weinberger**  
(U.S. agent Boosey & Hawkes)

Reade, Paul: *Theme from Antiques Roadshow* (cl, pf), 1992.

by Ray Martin

**K**—(1849?), *Concertino in E<sup>b</sup>* for Clarinet and Orchestra (clarinet in B<sup>b</sup> and piano). Edited & arranged by Georgina Dobrée. Chantry Publications, available from June Emerson Wind Music, Windmill Farm, Ampleforth, N. Yorkshire YO6 4HF, England, 1988.

Georgina Dobrée has located another valuable Czech work for clarinetists, this time from a manuscript score in the archive of the Moravian Museum in Brno. According to Dobrée, the composer's identity is uncertain although it was previously assumed to be the well-known Frantisek Kramàr (Franz Krommer). A member of the Kramàr family may have

composed it; however, the date found on the manuscript, 1849, would seem to preclude that possibility (if, indeed, it represents the date of the work's composition and is not simply the date of this particular copy). Dobrée's Introduction to the score gives helpful information about the work's origins, and the Editor's Notes section at the end of the score explains her editing process.

The *Concertino* is a charming, well-crafted, three-movement piece whose composer obviously knew the clarinet very well. Its technical demands include extensive 16th-note scale and arpeggio patterns reminiscent of concertos from the Stamitz family (also Bohemians, by the way). The first movement (allegro) and the finale (allegretto) amply demonstrate these characteristic passages. The slow second movement is a nicely turned "Romanza Siciliana" with a lovely melodic line in the traditional 6/8 Siciliana rhythm. Dobrée has provided a short cadenza at the end which helps to link the movement to the finale.

The work is a delight to play. It lies well on the instrument and offers a nice challenge to good players who cherish

the late 18th- and early 19th-century idioms. Georgina Dobrée has done an excellent job of reconstructing, editing, and arranging the piece in an edition for clarinet and piano. The print of her handwritten notation is clear and easy to read, and she has provided extra page copies to facilitate page-turning problems. Both the clarinet part and the piano score are spiral bound for efficient use.

**ALEXANDER BORODIN**, *Notturno* from the 2nd String Quartet, clarinet in B<sup>b</sup> and piano. Arranged by Pamela Weston. Universal Edition (U.S. agent, European American Music), 1991, \$7.95.

This beautiful, slow and brief movement contains one of the best-known and most frequently transcribed melodies in the repertoire. In her Preface, Pamela Weston states that the composer "wrote it in 1881 and dedicated it to his wife. It is known to be a nostalgic evocation of their first meeting twenty years earlier at Heidelberg." Weston has produced a pleasant arrangement of the work for clarinet and piano which could be useful either as an encore or as a teaching piece

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for younger students learning the nuances of lyrical, melodic performance as they relate to the 19th-century idiom. The piano arrangement is excellent, and the edition is very fine, with clear tempo markings, dynamic indications, print and measure numbers.

by Dileep Gangolli

**FRANÇOIS COUPERIN**, *A Couperin Album*, for clarinet in B<sup>b</sup> and piano. arr. by Trevor Wye and Robert Scott. Pan Educational Music. (U.S. agent, Theodore Presser), 1990, \$15.00.

**JEAN PHILLIPPE RAMEAU**, *A Rameau Album*, for clarinet in B<sup>b</sup> and piano. arr. by Trevor Wye and Robert Scott. Pan Educational Music. (U.S. agent, Theodore Presser), 1990, \$15.00.

These collections of transcriptions from assorted works of the late baroque composers Jean Phillippe Rameau (1683-1764) and François Couperin (1668-1733), published in two separate volumes, are a welcome addition to the ped-

agogical literature for the intermediate student. Not only is the student exposed to the baroque style, the piano accompaniments to each of the six short pieces can be played by a teacher/accompanist with limited technical ability which makes this an ideal edition for teachers with young students.

In the prefaces of each volume, Wye gives clear and concise instructions on the interpretation of *appoggiaturas* and *mordents* which serve as an excellent introduction to the Baroque style. The edition is in easy-to-read print with clear indications of places to breathe, phrasing, dynamics and ornaments. My guess is that young students will find these pieces enjoyable to play, and teachers will find them invaluable in the variety they offer to the literature for the intermediate student. Highly recommended!

**PETROS SHOUJOUNIAN**, *Horovale*, for B<sup>b</sup> clarinet solo. Les Éditions Doberman, C.P. 2021, Saint-Nicolas, Qué., Canada GOS 3LO, 1986.

*Horovale* for clarinet solo is a short work (6'30) composed in 1979 by a com-

poser who received his early training in his native Armenia before immigrating to Canada in 1976. Since 1985, Shoujounian has been affiliated with the Canadian Music Centre and has written for a wide variety of instrumental combinations.

*Horovale* reveals many of the traits one would expect to hear from a composer originally from Eastern Europe. Structured in ABA form, the outer sections are fairly easy, emphasizing the dynamic possibilities of the clarinet. The middle section requires the performer to have a facile altissimo register (up to c) and be comfortable leaping between all registers. The work's declamatory style, frequent glissandi and the use of non-Western scales spice the work with a nice ethnic flavor.

The edition is easy to read and printed on three connected pages which would make performance easy. While this work has some interesting moments, this reviewer hopes that in writing for the clarinet in future works the composer exploits to greater extent the lyrical possibilities of the instrument.

★ ★

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**ANTHONY POWERS**, *Sea/Air*, for B<sup>b</sup> clarinet solo. Oxford University Press, 1987, \$9.95.

*Sea/Air*, by the British composer Anthony Powers, was composed between 1982 and 85, and was written for clarinetist David Campbell, who gave the premiere performance in 1987.

While a single movement composition, *Sea/Air* is in four distinct sections. The first and third contain similar material and are characterized by florid arabesques ("the play of the sea"), through mixed meters and a wave-like melodic contour. The second and fourth sections (marked *poco flessibile*) emphasize the legato possibilities of the clarinet and can be interpreted as musical impressions of the earth's atmosphere. (As there are no program notes to this work, this reviewer has taken interpretive license in light of the title of the work!)

The edition is very easy to read, and the composer's intentions seem clear to understand. The work is short (five minutes) and requires a professional-level

technique, as there are extensive passages of flutter-tonguing, several altissimo passages (up to altissimo c) and complex mixed meter. Stamina and endurance would definitely be a factor in performing this piece. This reviewer would recommend this work for the advanced student or professional-level player eager to meet the challenge of a contemporary solo composition.

#### **WOLFGANG AMADEUS MOZART,**

*Rondo Alla Turka*, from the Piano Sonata K. 331, arranged for wind octet by Bert Mayer. Doblinger (U.S. agent, Foreign Music Dist.), 1990, \$21.00.

This is an effective arrangement of the popular and well-known final movement from Mozart's piano sonata K. 331. The transcription is straight-forward and has no surprises in terms of orchestration. The octet calls for the usual complement of winds found in the *Harmoniemusik* groups popular during Mozart's era (pairs of clarinets, oboes, bassoons and French horns).

This transcription would make a nice encore to a wind octet concert or a nice ensemble piece for a middle school ensemble competition since it is neither hard nor lengthy (ca. 3 minutes). A full score is included with the set of parts, and the music is printed in clear and legible fashion with each part printed on one sheet of paper. This would be a good addition to middle school band libraries.

*Dileep Gangolli* is a freelance clarinetist working in Chicago. He is currently completing a D.M.A. in clarinet performance at Northwestern University.

musical illustration to Stephan Mallarmé's beautiful poem by the same name. It was written by Debussy from 1892 to 94 for full orchestra. As a matter of fact, this was Debussy's first purely symphonic work. Nearly 100 years later, it remains his most well-known work and one of the great masterpieces written in the impressionistic style.

Debussy's music is highly motivic, and most everything in the *Prélude* derives from the first two motives, bars 1-2 and bars 3-4. The *Prélude* is in three large parts with the first part including the first 36 bars. The second major part begins with the descending pentatonic theme and lasts until the return of the opening material in bar 79. One of the compositional features is a "false return" before the actual recapitulation of the original material at the original pitch level. The recapitulation is the beginning of the third major part of the *Prélude*.

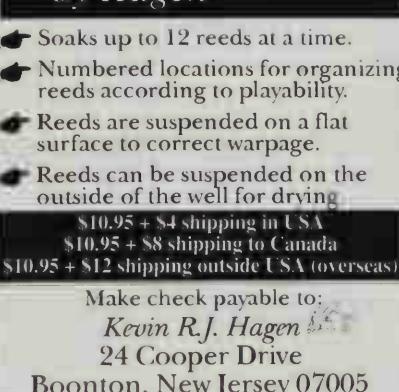
It is a credit to both James Gillespie and Steven Harlos that they have made this transcription of such a major work available to clarinetists. It comes with two different piano parts which allow for performance with either B<sup>b</sup> and A clarinet; however, it is preferable to perform it on the A clarinet and retain the original key. The transcription is faithful to the original with all markings, including dynamics, slurs, and expressive markings. The piano transcription is excellent, and the overall effect seems to remain true to the original. I applaud the accuracy of this transcription, but I also think that if suggested breath marks had been included in the clarinet part, it would have made it easier for less advanced players to perform this piece.

This transcription is graded as a difficult solo, and indeed it is for both clarinet and piano. To perform it with proper style requires the highest level of dynamic and breath control on the clarinet and advanced technique and tonal control on the piano. In spite of the difficulty level, playing this piece is extremely rewarding, and I would recommend it as a study piece for younger players long before they were ready to perform it.

*by Edwin Riley*

**CLAUDE DEBUSSY**, *Prélude à l'après-midi d'un faune* for clarinet and piano (original for orchestra). Transcription by James Gillespie and Steven Harlos. Gérard Billaudot. (U.S. agent, Theodore Presser), 1992, \$15.00, time 8:00.

The music of this prelude, *The Prelude to the Afternoon of a Faun*, is a free



# COMPACT DISC REVIEW

by Carl Anderson

**TRIO D' AMSTERDAM.** Glinka, *Trio Pathetique in d minor*; Beethoven, *Trio, Op. 38*, for piano, clarinet and cello. Eric Hoeprich, classical clarinets; Tanya Tomkins, cello; Stanley Hoogland, fortepianos. Koch International Classics 3-7015-2. Playing time 53:36.



The Trio d' Amsterdam was founded in 1986 to perform the music for clarinet, cello and fortepiano from the classical and early romantic eras on period instruments. The players reside in Amsterdam where they are active in other period instrument ensembles, such as the Orchestra of the 18th Century, La Petite Bande and the Amsterdam Baroque Orchestra. They also teach at the Royal Conservatory of Music.

This is a terrific new recording for period instrument buffs and even for those not "into" period instrument performances. The Trio d' Amsterdam gives bright, enthusiastic and invigorating readings to two works that are not often recorded. By changing clarinets and fortepianos, we hear a totally different sounding group in each trio.

In the Beethoven, Hoeprich is playing a five-keyed clarinet by August Grenser of Dresden, circa 1790; Hoogland plays a fortepiano by Paul Polletti of Berkeley, California (1989), modeled after an

instrument by J.L. Dulken of Munich, circa 1795. For the Glinka, Hoeprich changes to a 10-keyed clarinet of his own making modeled after a Heinrich Grenser, circa 1810, and Hoogland is playing a fortepiano by Christopher Clark of Veron, France (1984), modeled after an instrument by Johann Fritz of Vienna, circa 1818. Tanya Tompkins plays a violoncello by Joseph Panorme of London (1811) with gut strings in both trios. This changing of instruments gives each work a distinct color and character all its own. You can easily hear the difference in sound and color. This recording uses the cello in the Glinka, instead of the original bassoon, but this is the way this work is most often performed and recorded.

The balance and blend in the Beethoven are excellent, especially between the clarinet and cello. There are moments where they sound like one instrument with two colors. The ensemble playing of this group is truly outstanding considering their relatively short time together. One normally expects this type of ensemble playing only after many years of togetherness. Eric Hoeprich must be singled out for his exceptional work on the five-keyed clarinet. As a listener, you easily forget that he is playing quite a primitive instrument. He handles the technical problems with a minimum of fuss and clumsiness, while his solos are exquisite.

The Glinka provides each player with more opportunities to display his/her individual abilities. In the first movement, the clarinet and cello take turns with the melody while the fast piano runs sparkle with lightness and clarity. The largo is totally operatic, and the players take full advantage of the liberties offered to demonstrate their individual soloistic talents. In the finale, the piano again shines with brilliant playing over the clarinet and cello melodies.

One can only hope that this recording is just the beginning for this fine group. **HIGHLY RECOMMENDED.**

*Carl Anderson teaches at Jacksonville (AL) State University.*

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# An Errata Sheet for Ida Gotkovsky's *Concerto Lyrique*

by Linda Cionitti

Recently my colleague, pianist Natalia da Roza, and I began preparing Ida Gotkovsky's *Concerto Lyrique*, published by Gérard Billaudot, for a faculty recital at Georgia Southern University. We had each noticed in our own parts a number of misprints, omissions, and other errors in the music. Some of these problems were minor and obvious and could be corrected easily. However, when we began to rehearse we came across even more problems with the edition. Until these score errors were found and solved, there was great confusion as to why we weren't staying together.

With some puzzlement still lingering, I took a closer look at the errors in the editions and checked them against the orchestral score. Some of my questions about discrepancies were answered by studying the score; however, other problems arose. I then wrote to Gotkovsky with these questions. She politely responded with her intentions. I feel that all the corrections have been made to satisfaction. It is hoped that this article will help the next performers tackle the *Concerto Lyrique* with a little more ease.

## Movement I

Measure	Part	Error
meas. 5	clarinet	add dot to half note
meas. 7	clarinet	change beat 3 quarter note to half note
3 before A	piano	change RH beat 1 quarter note to half note
4 before A	piano, score*	add dots to half-note chord in LH and bass parts
*Score refers to orchestral score.		
2 before C	piano	beat 3 of piano aligns with beat 2 in clarinet cue
at D	piano, score	add another quarter rest before dotted-half note
at E	piano, score	4/4 missing after ad. lib.
1 after E	piano	beat 3 of piano aligns with beat 2 in clarinet cue
4 after E	piano, clarinet	add dot to clarinet half note
1 before F	clarinet	add natural sign to 2nd sixteenth note
1 before F	score	add # to dotted-half note in clarinet cue
2nd meas. of F	piano, score	make both beats 3 and 4 eighth-note triplets*
*This solution is my own as the composer's response resulted in only 3 1/2 beats.		
3rd meas. of F	piano	lower octave LH beat 3, add flat to first eighth note
5 after F	piano vs. score	rhythmic change from 32nd notes in strings to 16th notes in piano is correct
1 before G	score	delete triplet sign over quarter notes
at G	piano	change rhythm of beat 2 to two sixteenths and an eighth
2nd meas. of I	piano	in RH add dots to half notes and quarter rest on beat 4
6 after I	score	in clarinet cue, add an F eighth note on beat 3, tied over from the previous dotted-eighth note

## Movement II

Measure	Part	Error
4th full meas.	clarinet	2nd eighth note is C #
at A	piano	beat 2 doesn't align with beat 2 in clarinet cue
11 before C	score	clarinet's 3rd sixteenth note is G #
2nd meas. of C	piano	add rests throughout measure
3rd meas. of C	piano	add rests throughout measure
1 before D	piano	in clarinet cue change 2nd C # from 16th note to eighth note
2nd meas. of F	score	add 6/8 time signature
11-14 after H	piano	delete dots from 2nd dotted-quarter note in each measure
1 before J	piano	add dot to quarter note, LH
18 before K	piano	add eighth rest to end of bar

16 before K  
14 before O piano score add eighth rest after quarter rest  
add 6/8 time signature

Measure	Part
beginning	piano, clarinet
3 before A	pf, clar, score
2 before A	pf, clar, score
1 before A	clarinet
at A	piano
5 before D	piano
1 before D	clarinet
3-5 after D	piano vs. score
at D	clarinet
5 after G	clarinet

Movement III	Error
beginning	subtitle Symphonie Concertante is missing
3 before A	add 3/4 time signature, change clarinet's half note to quarter note
2 before A	add 4/4 time signature
1 before A	add an additional bar of rest
at A	delete eighth rest in clarinet cue
5 before D	mark Molto rit. here
1 before D	delete quarter rest
3-5 after D	extra measures in score, not in piano part, are correct
at D	rest 11 measures when playing with orchestra
5 after G	add another p to pp

Measure	Part
beginning	piano, clarinet
beginning	clarinet
11 before F	clarinet
8 before F	piano
2 before F	piano
8 after F	score
15 after F	score
16 after F	score
7 before G	piano
8 before G	clarinet
1 before G	piano
8 before H	clarinet
3 before H	clarinet
3 after I	piano, score
9 after I	piano, score
6 before J	score
at K	clarinet
7 after L	piano
2 after M-N	score
8 before O	score
4-5 after O	score
4 after O	clarinet
5 after O	clarinet
4 before P	score
9 before P	clarinet
last measure	piano

Movement IV	Error
beginning	add con fuoco to Prestissimo
beginning	quarter note = 152, as in piano and score
11 before F	delete dot from half note
8 before F	in RH change G # to G natural
2 before F	in RH change first quarter note to eighth note
8 after F	add 4/4 time signature
15 after F	add 3/4 time signature
16 after F	add 4/4 time signature
7 before G	change 3/8 to 3/4
8 before G	change 4 bars of rest in 4/4 to: 1 bar of rest in 4/4, 1 bar of rest in 3/4, and 2 bars of rest in 4/4
1 before G	LH should be in octaves, change 2nd and 3rd notes of lowest line to B <sup>b</sup> and G, respectively
8 before H	change 4 eighth note to a low A
3 before H	slur should end at E <sup>b</sup> , mark A <sup>b</sup> staccato
3 after I	beat 2 aligns with beat 3 in clarinet cue
9 after I	rhythm should be quarter rest, quarter note, half note, in clarinet cue, change beat 1 quarter note to half note
6 before J	slur should extend to 3rd measure, beat 2, first 16th
at K	delete dot in RH
7 after L	all changes in time signatures missing, refer to clarinet/piano part for corrections
2 after M-N	in clarinet cue E's in beat 4 are natural
8 before O	add 3/4 and 4/4 time signatures, respectively
4-5 after O	change to 1 measure rest in 3/4 time
4 after O	change to 1 measure of rest in 4/4 time
5 after O	score has additional measure of 4/4, not in clarinet/piano parts
4 before P	when playing with orchestra, rest for 9 measures in 4/4 before the 5/4 measure
9 before P	delete this measure of rest

## ABOUT THE WRITER...

Linda A Cionitti is assistant professor of clarinet at Georgia Southern University in Statesboro, Georgia. She received her bachelor's degree from the Crane School of Music at SUNY Potsdam and her master's and doctorate from Michigan State University where she studied with Elsa Ludewig-Verdehr. At Georgia Southern she teaches clarinet, woodwind techniques, music theory and history courses. She performs solo and chamber recitals throughout the Southeast at colleges and conventions and was a semifinalist in the 1990 Geneva International Competition.

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# RECITALS and CONCERTS

## STUDENT...

J. William Holl, clarinet, Student Recital, The Pennsylvania State University, April 16, 1993. *Sonata for Clarinet and Piano*, Op. 167, Reinecke; *Concertpiece No. 2*, Op. 114, Mendelssohn; *Manhattan Song for Solo Clarinet*, Tisné; Jazz Improvisation for Clarinet and Percussion; *Dance Preludes*, Lutoslawski

David S. Kirby, clarinet and bassoon, assisted by Christine Todey, clarinet, D. M. A. Recital, University of Cincinnati College-Conservatory of Music, June 15, 1993. *Sonata for Two Clarinets*, Poulenc; *Time Pieces*, Muczynski; *Eight Pieces*, Mays; *Concertpiece No. 2*, Mendelssohn

Christine Todey, clarinet, D.M.A. Recital, University of Cincinnati College-Conservatory of Music, February 11, 1993. *Der Hirt auf dem Felsen*, Schubert; *Dance Preludes*, Lutoslawski; *Suite for Emma*, Dankworth; *Contrasts*, Bartók

Christine Todey, clarinet, D.M.A. Lecture Recital, University of Cincinnati College Conservatory of Music, May 4, 1993. "The D Clarinet: Its History and Music." *Concerto No. 3 in G*, *Concerto No. 2 in D*, Molter

## FACULTY AND PROFESSIONAL...

Carl Anderson, clarinet, Jacksonville (AL) State University, November 2, 1992. *Trio Pathétique*, Glinka; *Duo No. 3*, Beethoven; *Sonata in F Minor*, Op. 120, No. 1, Brahms

Carl Anderson, clarinet, Jacksonville (AL) State University, January 11, 1993. *Ritmo Jondo*, Surinach; *Sonata for Two Clarinets*, Poulenc; *Piece for Clarinet Alone*, Wilson; *Sources III*, Burge

Carl Anderson, clarinet soloist with the Jacksonville (AL) State University Wind Ensemble, April 18, 1993. *Concerto for Clarinet*, Shaw

Clarinet's Friends, An Alumni Recital in Honor of Dan Sparks, Lawrence University, June 19, 1993. *Der Hirt auf dem Felsen*, Schubert, Sarkis Halajian, clarinet; *Première Rhapsodie*, Debussy, Amy Ashmore, clarinet; *Sonata*, Op. 120, No. 1, Brahms, Geraldine Otani Grine, clarinet; *Clarinet à la Carte: A Menu for Unaccompanied Clarinet*, Harvey, Tammy Leisemann Enevold, clarinet; *Sinfonia Concertante*, Op. 2, Schindelmeisser, Glenn Bowen, Tammy Leisemann Enevold, Geraldine Otani Grine, Sarkis Halajian, clarinets

Kimberly Cole and Keith Lemmons, clarinets, The University of New Mexico, August 29, 1993. *Andante et Allegro*, Chausson (Lemmons); *Concerto Lyrique*, Gotkovsky (Cole); *Clarinet Cameos for Two Clarinets* (premiere), Wilkinson; *Concert Fantasia on Motives from Verdi's Opera "Rigoletto,"* Bassi (Lemmons); *Two Pieces* for clarinet and piano, Reger, (Cole); *Il Convegno* for two clarinets and piano, Ponchielli

Mark Hollingsworth, clarinet, East Central University, May 2, 1993. *Sonata in F Minor*, Op. 120, No. 1, Brahms; *Rhapsody No. 1 for Clarinet and Piano*, Bartók/Hollingsworth; *Introduction, Theme and Variations*, Rossini

Theodore Jahn, clarinet and bass clarinet, The University of Georgia, May 6, 1993. *Sonata in E Minor*, Op. 38 (played on bass clarinet), Brahms; *Chronies*, Rodriguez; *Sonatine*, Op. 18, No. 5, Gerschefski; *Two Chorus from Brazil*, Pecci, Santos (arranged for clarinet and bassoon by Fausto Oliveira); *Lied und Csardas-Variationen aus Nordkroatien*, Cossetto

Peter Josheff, clarinet and composer, First Unitarian Meeting House, Madison, Wisconsin, July 7, 1993. *Pathways* (1988), Josheff; *Sequenza II* (1980), Berio; *Deodar* (1992), Basart; *Ballad at Gunpoint* (premiere), Josheff

David S. Kirby, clarinet and bassoon with guest artists Christine Todey

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and David Malek, clarinets, Dodge City (Kansas) Community College, March 21, 1993. *Sonata for Two Clarinets*, Poulenc; *Three Pieces*, Stravinsky; *Concertpiece No. 2*, Mendelssohn; *Masque*, Hoover; *Concerto No. 3*, Molter; *Divertimento No. 2*, Mozart

Howard Klug, clarinet and bass clarinet, Guest Artist Recital, The Ohio State University, May 3, 1993. *Sonata in G Minor*, BMV 1029, Bach; *Offering — Fantasy on a Royal Theme*, Freund; *Five Chansons*, Fauré and Machaut; *Sonata in D Major*, Prokofiev/Kennan

Patricia Kostek, clarinet, with Eine Kleine Summer Music, Victoria, British Columbia, June 13-17, 1993. *Trio Pathétique*, Glinka; *Divertimento No. 6*, K. Anh. 229, Mozart; *Suite for Clarinet, Violin and Piano*, Milhaud

Patricia Kostek, clarinet, with Cathy Lewis, soprano, Hornby Festival, Hornby Island, British Columbia, August 11-13, 1993. *Sonata for solo clarinet*, Cage; *Divertimento in quattro esercizi*, Dallapiccola; *Contrasts*, Bartók; *Der Hirt auf dem Felsen*, Schubert

The Licorice Allsorts Clarinet Quartet, Lynne Milnes, Catherine Erskine, Shannon Purves-Smith, Barbara Hankins, Waterloo, Canada, June 2, 1993. *Suite Hébraïque* for clarinet quartet, Glick (arr. Hankins); *Images at Nightfall, Georgian Bay* for soprano, clarinet and piano, Glick; *Theme and Variations on a Japanese Children's Song "Kumasan"* for clarinet quartet, Nagai; *Thirteen Ways of Looking at a Blackbird* for soprano and clarinet quartet (premiere), Purves-Smith; "Parto, Parto" from *La Clemenza di Tito* for soprano and clarinet quartet, "Alleluia" from *Exultate, Jubilate* for soprano and clarinet quartet, Mozart

David Moore, clarinet, State University College, Cortland, New York, March 18, 1993. *Five Bagatelles*, Finzi; *Three Intermezzi*, Op. 13, Stanford; *Fantasy Pieces*, Op. 43, Gade; *Sonetto*, Op. 53, Rautavaara; *Grand Duo Concertante*, Op. 48, Weber

Thomas Piercy, clarinet, Greer Recital Hall, New York, New York, May 23, 1993. *Tonada*, Guastavino; *Segunda Sonata-Fantasia*, Villa-Lobos (trans.

Piercy); *Première Rhapsodie*, Debussy; *Sonata in E<sup>b</sup>*, Op. 120, No. 2, Brahms; *Sonatina*, Horovitz

Robert Schmidt Memorial Recital, Ithaca College, Ithaca, New York, September 8, 1993. *Trio in E<sup>b</sup>*, K. 498, Mozart, Michael Galván, clarinet; *Beau Soir*, Debussy; *Litanei*, Schubert, Angus Godwin, baritone; *Three Folk Songs*, Vaughan Williams, Dave Unland, clarinet; *Der Hirt auf dem Felsen*, Schubert, Patrice Pastore, soprano, David Minelli, clarinet; *Sonata in F Minor*, Op. 5 (two movements), Brahms, Phiroze Mehta, piano; *Komm, süsser Tod*, Bach/Leidsen, Ithaca College Wind Ensemble; *One More Time* (premiere), Woodward, Michael Galván and David Minelli, clarinets; *Sonata in F Minor*, Op. 120 No. 1 (first movement), Brahms, Michael Galván, clarinet

Trio D'Amici, Dawn Ellen Whaley, clarinet, James Birch, flute, Andrew Walbert, cello, Wooster School, May 21, 1993. *London Trio No. 3*, Haydn; *Suite*, Schumann; *If Only* (premiere), Eastman; *Sonata*, Bach; *Sonatine pour Matthieu* (premiere), Regney

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Trio Prentki, Horst Prentki, clarinet, National Library, Montevideo, Uruguay, August 16, 1993. *Sonata in B-flat*, K. 292 for clarinet and cello, Mozart; *Concert Champêtre* for clarinet, violin and cello, Tomasi; *Trio* for clarinet, violin and cello, Pons; *Fuga y Misterio de la Operita "María de Buenos Aires,"* for clarinet, piano, violin and cello (premiere), Piazzolla. German Embassy, Montevideo, Uruguay, May 20, 1993. *Overture Suite*, Handel; *Trio No. 4 in F*, Op. 11, Haydn; *Duo* for clarinet and violin, Op. 26, No. 1, Busch; *Suite (d'après Corrette)*, Milhaud

Charles West, clarinet, Flagstaff Festival of the Arts, Chamber Music and Brunch, August 1, 1993. *Quintet in A*, K. 581, Mozart; *Quintet in B Minor*, Op. 115, Brahms

Charles West, clarinet, Taoyuan, Taichung and Tainan, Republic of China, August 24, 25, 26, 1993. *Sonata for Clarinet and Piano*, Poulenc; *Sonata*, Op. 120, No. 2, Brahms; *Hungarian Dance*, Op. 40, Weiner; *Rigoletto, Fantasia de Concerto (G. Verdi)*, Bassi; *Sonata*, Bernstein

Dawn Ellen Whaley, clarinet, Walter A. Sudik, electronic technician, State University of New York at Brockport, September 12, 1992. *Love of Line, of Light and Shadow: The Brooklyn Bridge*, Weidenhaar; *Narcissus*, Musgrave; *Shadows*, Maruyama; *Soundets*, Wyatt; *Until April*, Greive; *CRICKET* (with Sondra Fraleigh, choreography), Schwarz

Gary Whitman, saxophone and clarinet, Texas Christian University, September 13, 1993. *Scaramouche*, Milhaud; *Two Parables* for alto saxophone (premiere), Andrews; *Concerto*, Glazunov; *Sonatina for Clarinet and Piano*, Op. 29, Arnold; *Fantasia on the Opera "La Traviata,"* Op. 45, Lovreglio; *Première Rhapsodie*, Debussy

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# The President's Message



Howard Klug

... **A**nd a great time was had by all!! Still basking in the glow of a tremendous ClarFest '93 in Ghent, I must congratulate Freddy Arteel and Guido Six for

their artistic vision and organizational skills. While editor James Gillespie has given us a thorough overview of the conference elsewhere in this issue, words can scarcely do justice to the great outpouring of warm hospitality which made this ClarFest so special. From the welcoming briefcases (stencilled with *ClarFest '93* on the side and provided to all conference goers) to the nightly ritual of free beer in the lobby after the last concert, the faculty, wives and students at the Ghent Conservatory did everything possible to make our stay enjoyable. Before Clarfest '93 our Belgian colleagues hoped to make their conference the equal of our domestic ones...after ClarFest '93 I hope that our future conferences *can be this good!*

This past year seems to have produced excellent results in all of our new and revamped education programs, and many of these are detailed in other articles in this issue. I would, however, like to express my thanks to the various individuals and organizations which made these educational efforts possible.

by Howard Klug

The High School Competition elicited 17 taped entries, which were judged, and prizes awarded, by Mel Warner from Northern Illinois University. As we continue our procedure of rotating the judging among various I.C.A. members, we thank Mel for his good work and also recognize Gerald King, from the University of Victoria, Canada, as our next competition chairman.

The number of contestants in the Young Artist Competition was significantly lower than in past years, perhaps attributable to the nondomestic conference site. At the same time, the quality of the performers seemed to be on a higher level, no doubt driven by extending the participant age to 26. President-elect F. Gerard Errante did a terrific job in coordinating this year's competition with our cohost, Guido Six, and Gerry will continue to direct the competition in '94 in Chicago. I would also like to thank the Yamaha Corporation, the Selmer Company, the Boosey & Hawkes/Buffet Crampon Company and the G. Leblanc Corporation for their very significant donations of product and cash to the expanded prize structure of the YAC.

The Composition Contest, chaired by Michèle Gingras from Miami University, generated a wealth of excellent pieces for clarinet and piano this past spring, all of which became the property of the I.C.A. Research Library at the University of Maryland. Michèle will again supervise the Composition Contest for '94, and the required instrumentation will be a trio for clarinet, piano and stringed instrument. Both the '93 and '94 contest winners will be performed in Chicago next summer at Clarinetfest '94.

My soapbox efforts to encourage our membership to get more involved at the grass roots level by establishing clarinet choirs and clarinet clubs have brought a significant amount of mail during the last year. Many packets of information about all facets of organizing such groups have been sent out, and I am hoping to be able to share some success stories with you in the near future. Many more packets are still available!

With so few international competitions for clarinetists, this fall's Buffet North American Clarinet Competition by Boosey & Hawkes is a most welcome

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addition. The prize structure and the performance opportunity in Paris should help attract the best young international clarinetists. We look forward to the results and hope that this competition will be an annual event for many years to come.

By the time you receive this magazine, the I.C.A. officers, regional chairs and state chairs will be well into a membership drive. It has been two years since the last push for new members, and it is time that the 3,000-member ceiling be broken forever! If any of our current members have clarinet colleagues/students who might be potential new (or returning) members, please write any of the officers to obtain membership brochures. Our future growth depends upon the value which our current membership places on the association, its annual meeting and *The Clarinet* magazine. Help us spread the word!

Spreading the word about the High School Competition, the Composition Contest and the Young Artist Competition to talented performers/composers in your area can also help ensure the continued success of these programs. All of them have details of application and

deadlines listed elsewhere in the magazine, and I hope you will encourage your students and colleagues to apply. And while these contests are designed to select and reward only a few of the very best, all can derive benefit from the exercise of effort and hard work which the application process entails.

In a tip of the stylistic hat to Rosario Mazzeo, the dreary August heat has finally abated in Bloomington, the Hoosier skies are filled with fluffy white clouds, the batteries are recharged after a reduced-schedule summer, and the halls are filled with eager, talented students.



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

**CLARINETS FOR SALE:** (1) Conn B<sup>b</sup> (high pitch), "The Wonder" model, c. 1895, hard rubber, improved Albert system, mint, repadded with white kid pads as original, with original mouthpiece, ligature and cap, with charming original case (restored), AN EXTRAORDINARY COLLECTOR'S ITEM; (2) Buffet B<sup>b</sup>, No. A243/625L1, wraparound register key, ringed crack, restored; (3) Buffet A, No. 13301, wrap-around register key, like new; (4) SML B<sup>b</sup>, 8494, 5 Star, wood, gold springs, France; (5) Jourdain B<sup>b</sup> (no number), wood, France; (6) No name B<sup>b</sup>, hard rubber (resembles a vintage Buffet); (7) Normandy B<sup>b</sup>, No. 9878E, hard rubber. All in excellent playing condition, with good cases. Best offer. Gerald, 908/531-5182 evenings.

**WANTED:** A copy of or information on the location of two works once published by Costallat of Paris. (1) Bouffif et Wolff, *Variations brillantes sur "La Reine d'un Jour"* for clarinet in A and piano; (2) Engebret Brepsant, *Fantaisie pour clarinette alto en fa* (basset horn and piano). Jerry Pierce, 4611 Mounds Road, Anderson, IN 46017 U. S. A. (phone, 317/643-2917).

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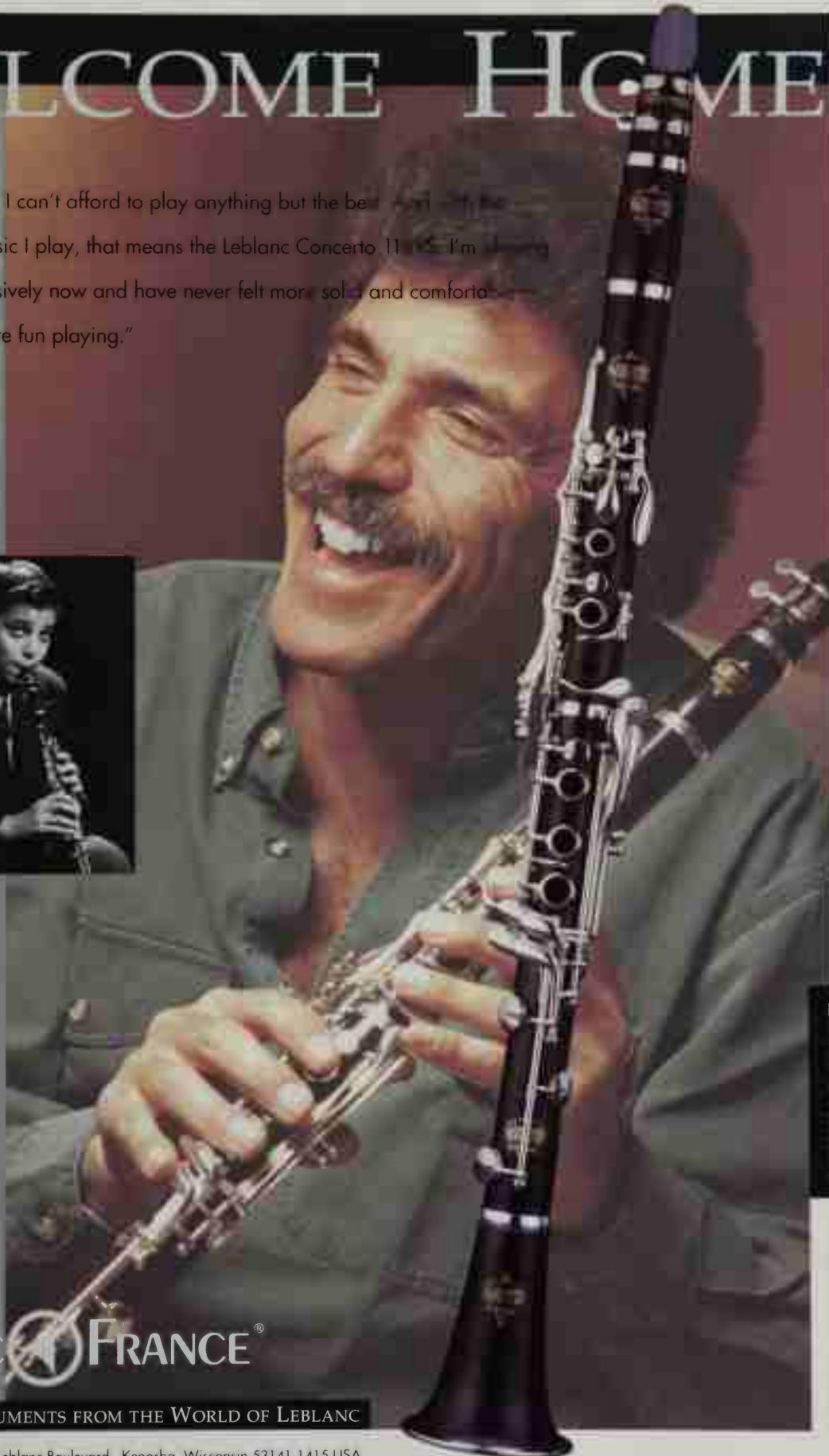
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