

The
Clarinet

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Anthony
Gigliotti



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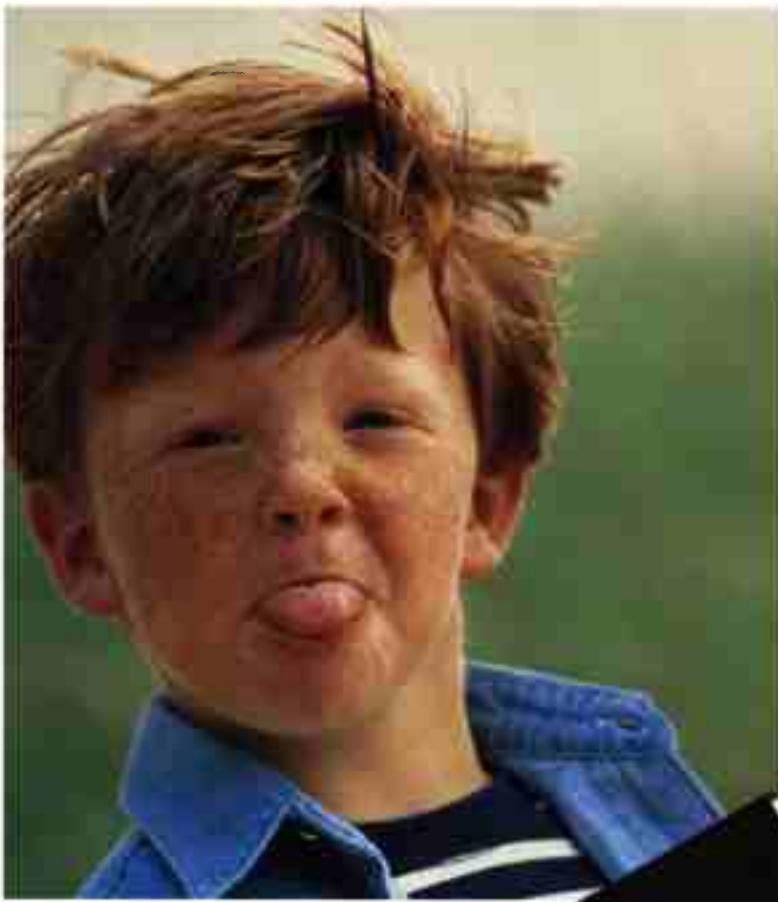
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LETTERS

(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.)

The Editor
The Clarinet
University of North Texas
Denton, Texas 76203

Dear Sir:

During the early part of this year, C.A.S.S. (Clarinet and Saxophone Society of Great Britain) set in motion plans to organize EURO-CASS — an association of clarinet and saxophone societies and individual players of Europe. We sent letters to several European colleagues. Interest has been shown by musicians from several parts of Europe. As a result, the inaugural meeting and conference is to be held in Hungary in August 1997 by kind invitation of József and Beatrix Balogh. Elsewhere in your magazine, Beatrix has written about the rough format of the event. We all hope that this association will engender even more support for future I.C.A. events taking place in Europe (in which years EURO-CASS will not have its own conference). I attended part of the recent I.C.A. conference in Paris and enjoyed it very much. It's always good to meet our American colleagues. We look forward to meeting you again in 1999.

Yours sincerely,

Angela Fussell
(Chairman, C.A..S.S.)

May 13, 1996

Prof. Michèle Gingras, Chair
I.C.A. Composition Contest
Miami University
Miami, OH 45056

Dear Prof. Gingras,

I was very happy when I read your letter announcing me as winning an honorable mention in the International Clarinet Association 1996 Clarinet Composition Competition.

This really is a wonderful honor. It was so very meaningful to me that my music was able to connect with the Jury in some way.

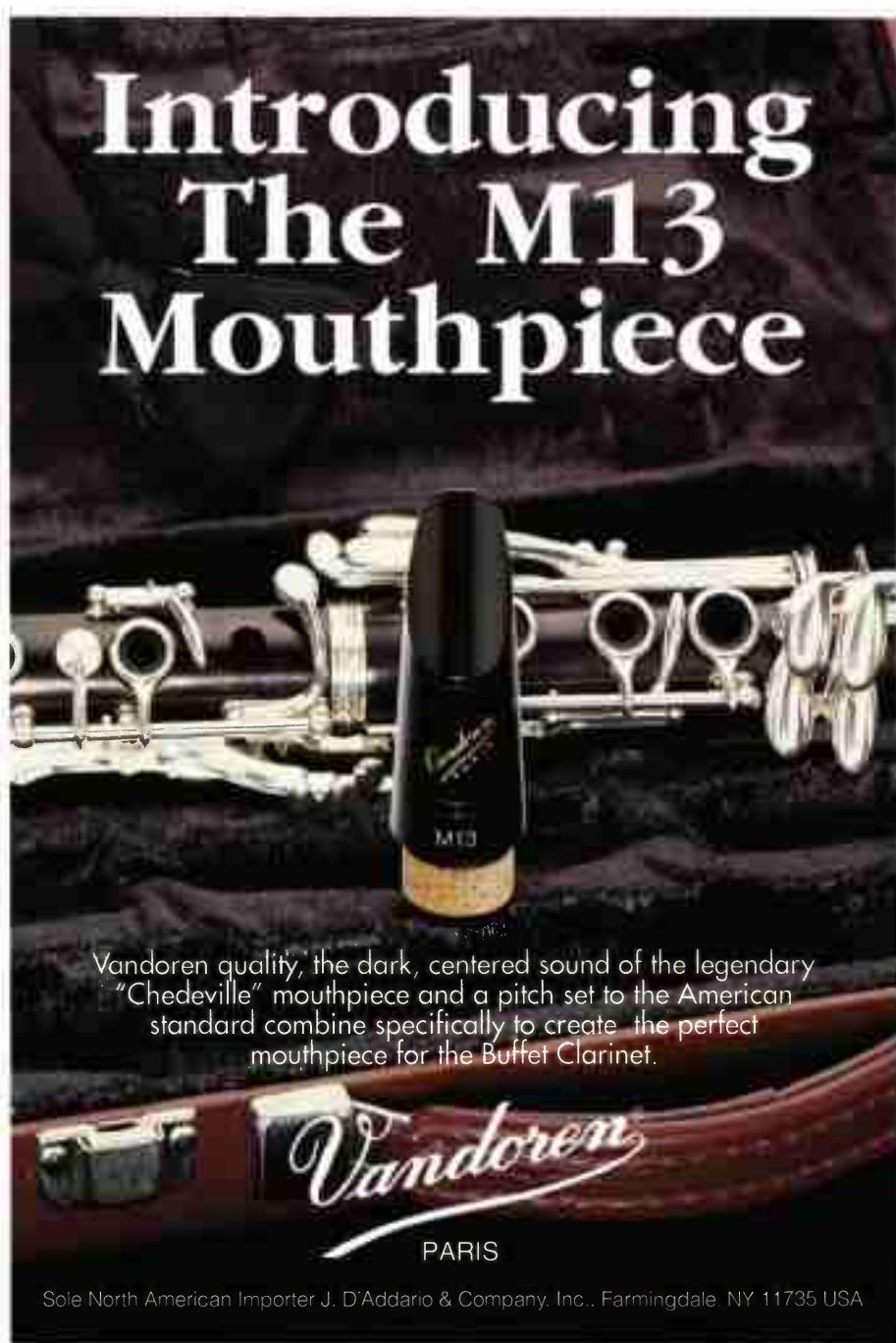
I do want to express my deepest appreciation to you, the Jury, and the entire I.C.A. for the time, effort and support everyone has given in sponsoring, organizing and executing the competition.

Competitions such as the I.C.A.'s are so important to emerging composers. I greatly appreciate the opportunities pro-

vided by the I.C.A. competition and other similar competitions. Of course, I am gratified to read that you will be announcing the 1997 I.C.A. competition in the future. It is great to see you are keeping up the good work!

Again, thank you very much for a wonderful honor. Please do whatever you can to express my appreciation to the I.C.A., both the leadership and the membership and to the Jury.

Sincerely,
David O. Baird
6134 Kenwood Ave.
Kansas City, MO 64110

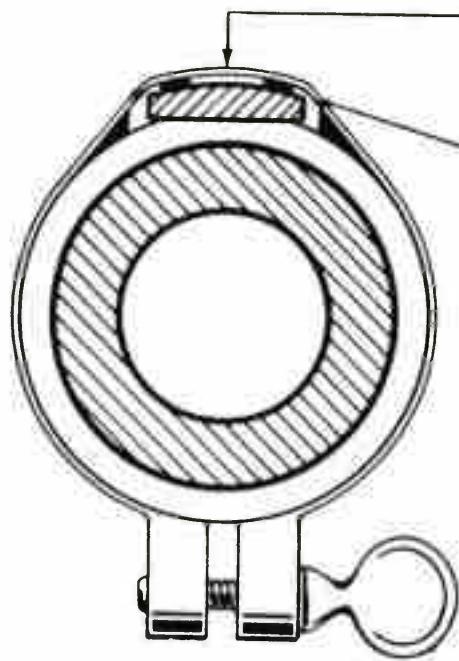


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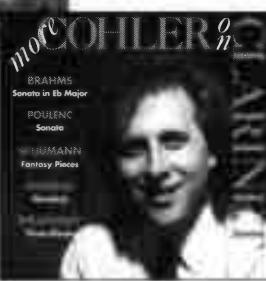
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SONATINA FOR CLARINET AND PIANO BY MALCOLM ARNOLD

by Paul Harvey



Paul Harvey
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Prologue

Step into my time machine, dear reader. Turn the control dial back 45 years to 1951. The place: Edinburgh, Scotland, where the National Youth Orchestra of Great Britain is doing a week of rehearsals for a concert at the Usher Hall as part of the Edinburgh International Festival.

You know two of the clarinet section; Colin Bradbury is the principal. He will be playing the Mozart *Concerto* at the concert, as it's his last appearance with the NYO before going to the Royal College of Music to study under Frederick Thurston. The other is Paul Harvey, your present author — even then, at the age of 16, a compulsive doubler! Earlier that year he played alto saxophone in Bizet's *L'Arlesienne Suite*, under Sir Adrian Boult at the Royal Albert Hall in London, as part of the NYO's Festival of Britain concert. He used a saxophone borrowed from his friendly neighborhood music store in Sheffield,

and now here he is in Edinburgh with a simple system bass clarinet borrowed from the Sheffield Philharmonic Orchestra, squeaking his way through Kabalevsky's *Second Symphony*.

The other protagonists of this saga are the NYO's woodwind coach, Frederick Thurston, then aged 50, who needs no introduction, and a 30-year-old composer by the name of Malcolm Arnold, previously principal trumpet of the London Philharmonic Orchestra, and now making a name for himself as the most successful composer of scores for the then-thriving British movie industry. I think his official function on NYO courses was to give people composition coaching, but I suspect it was unofficially to assist with the social relaxation of Jack Thurston (as he was always called, of course; nobody called him "Fred"), Ernest Hall, the brass coach, and Leonard Hirsch, the string coach.

Each evening one of these illustrious gentlemen would give a recital to the members of the orchestra. On the evening when our time machine lands it's Jack Thurston's turn; his accompanist is Hubert Dawkes, later to be Harvey's harmony professor at the Royal College of Music. Sixteen-year-old Harvey's musical tastes are eclectic, to say the least. He only started playing the clarinet because he saw Benny Goodman in a movie (it may have been *Sweet and Low Down*, arguably the best of the 1940s swing movies). He's played all the oboe obbligati of Bach's *St. Matthew Passion*, up a tone on the clarinet at school (as there wasn't an oboe player); he plays in a Trad Jazz band, and he's studied all the Mozart/Weber/Brahms repertoire with his teacher, Billy Tomlinson, for whom he often subs at Sheffield Empire in twice-nightly Variety (vaudeville) or Pantomime (no American equivalent).

Anyway, on comes Jack Thurston, waving some sheets of manuscript paper in the air. His exact words are, "Malcolm's just written this *Sonatina* for me; the ink's still wet! Hubert and I are just going to bash through it to see how it works." Well, it certainly does work; young Harvey's hair stands on end, and I have it on good authority that he has spent much of the intervening 45 years trying to compose something like it, and he's still trying, I hear.

The NYO concert was an afternoon one, and in the evening the orchestra had

seats in the auditorium to hear the Berlin Philharmonic, conducted by Bruno Walter, playing Beethoven's ninth. Next day, as Harvey sat on the train puffing its way down into England, he was whistling not "Freude, freude," but...

MALCOLM ARNOLD'S SONATINA FOR CLARINET AND PIANO

First Movement

When reading through this work for the first time with a student so far unfamiliar with it, even if the student has an advanced technique, I set a speed of no more than quarter note equals 104. The work was meticulously phrased by the composer, in consultation with Frederick Thurston, and abounds with passages which are supremely effective, and not too difficult to execute on the clarinet if phrased exactly as written, but which become awkward to play and sound illogical to the listener if phrasing is ignored.

My other greatest concern is that the student must be aware of what chord or scale he/she is playing (or attempting to play) at any time. It always amazes me that so many students, although they may have studied and taken exams in harmony, seem unaware of the existence of inversions once they have a clarinet in their hands. Take the very first measure, for instance; it may be obvious to you, the reader, that it's a chord of A minor, but I could guarantee to produce any number of students (even ones who have been playing this work for some time, and may have come to me just for one consultation lesson) who, when I ask, "What chord are you playing in measure 1?" will reply, "Oh, er... E... er... E minor? ... no? ... well, er... E... er... E augmented?" (Why do students, if they don't know what a chord is, always guess augmented when the odds are so much more in favor of a common chord or dominant 7th?)

So, having sorted out the staggering harmonic complexity of measure 1 (by telling the student to spot the perfect fourth, therefore common chord, top note of fourth is root, therefore A, third is minor, therefore A minor), we move on to measure 3, which produces our first "tricky snippet" exercise (see Example 1).



EXAMPLE 1

The purpose of this is to ensure that the left little finger (I suppose I'll have to call it the "pinky," as I've already used "sub" instead of "dep," and "quarter note" for "crotchet," and "measure" for "bar"... just so long as you guys appreciate the fact that I'm using my best mid-Atlantic style!) stays on the C key while the right pinky is on B, i.e., standard E minor harmonic scale pinkyng.

A phrasing point of which many students are unaware, which occurs many times in this work: take measures 2, 4 and 7, for instance, where a slur goes onto a note with a staccato dot. This note is not tongued; you slur onto it and cut it off short with the tongue.

In the four measures from letter A (measures 9 through 12), listen carefully to the student's rhythm in the wide leaps. Note that the bottom E in the first beat of measure 9 and the bottom A in the second beat of measure 11 are both eighth notes, whereas all the other bottom notes of the leaps are 16th notes.

Points already mentioned continue to apply until we reach the end of measure 31, where our next tricky snippet occurs (see Example 2).



EXAMPLE 2

I like to finger the A#'s with the top key (third finger, left hand) in the fourth beat of measure 31, and then change to the side key (first finger, right hand) in measure 32. This is not obligatory, of course, but it seems to flow better for me.

In the 4/4-6/8 section after letter E, eighth notes are constant, of course, as marked. If a student has difficulty with the rhythm, let him/her practice clapping the main beats while saying the eighth notes, thus (see Example 3).

SAY:	1 2, 1 2, 1 2, 1 2,	1 2 3, 1 2 3,
CLAP:	↑ ↑ ↑ ↑	↑ ↑
4	♩ ♩ ♩ ♩	♩. ♩.

EXAMPLE 3

It's very strange that so many students make the same mistake with the little runs at the end of measures 36, 38 and 40, etc. Instead of slurring straight from the last eighth note of the measure into the run, for some reason they repeat the last eighth note, thus (see Example 4).



EXAMPLE 4

This is actually harder to play than what the composer wrote, and inspires our tricky snippet number 3 (see Example 5).



EXAMPLE 5

Another student's mistake in this tune is to breathe where they see the 16th-note rest. This ruins the shape of the tune; the breaths should always be taken after the dotted-quarter notes in measures 38, 40, 42, 44 or 4 — not necessarily in all of these places, of course, but when a breath is required, it's always taken after one of those dotted-quarter notes.

In measure 50, it's sometimes difficult to keep up the speed of the 16th notes all on the right hand, so some players find that this measure flows better using left F.

Into the recapitulation at letter H, our previous points apply. At measure 82 make sure the student knows what scale he/she is playing; it looks like E major at first, but it isn't, is it? It's A minor melodic, of course, starting and finishing on the dominant. In the codetta from measure 85 to the end of the movement, the same points apply as in measures 36 through 48: all breaths to be taken after a dotted-quarter note (measures 87, 89 or 91). Our final tricky snippet for this movement is between measures 89 and 90, using the two side keys with the first finger right-hand for chromatic F# (see Example 6).



EXAMPLE 6

Second Movement

This movement falls into three sections: the beginning to letter E very smooth and lyrical, with a flowing two-beats-in-a-measure feel; E through H is more angular and works best with an eighth-note feel, six beats in a measure; then the original section returns with its two-beats-in-a-measure feel to the end.

In the first and third sections, the 16th-note rests in measures 5, 46 and 50 are intended as breathing spaces in this movement.

In the middle section, use right-hand F# for the last eighth notes of measures 32 and 36, and in measure 43 use left F for the first eighth note and right C for the last. Very short, spiky staccato eighth notes are recommended in this middle section to contrast with the smooth outer sections.

Third Movement

This movement is best practiced at quarter note equals 120 so as to ensure evenness and accurate phrasing. Generally speaking, eighth notes are short and quarter or dotted-quarter notes are full length. The acciaccaturas (grace notes) are to enhance the accents — nothing to do with ornamentation, so they must be played as short and aggressively as possible. The 16th-note triplets at the end of measure 1 and the beginning of measure 2 must be really even, so practice this tricky snippet lifting the relevant finger as high as possible for the middle note of each triplet (see Example 7 on page 9).

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EXAMPLE 7

In the section measures 29 through 45, the awkward downward slurs of an augmented fourth in measures 30 and 32 (C[#] to G) and in measures 39 and 41 (D[#] to A) are an integral part of the tune's character, so on no account should the lower note be tongued.

Here is a tricky snippet exercise for practicing the altissimo passage in measures 50 and 51. I like to use the left-hand first finger only on G here, but there are many different ways to finger it (see Example 8).



EXAMPLE 8

Between letters G and H, both clarinet and piano become percussion instruments. At H, an abrupt contrast — I wish I had a dollar for every time I've heard a student play G natural on the last eighth note of measure 70, instead of retaining the G[#] through the measure. Sometimes they've been playing the G natural for so long that it sounds right to them!

In measure 73, A^b to left F, of course, but then in measure 74, be sure to keep the left pinky on the F key while playing the right E.

Most of the last page is a repetition of what has gone before, until measures 106 through 110, where short eighth notes and full-length quarter notes apply. For the four D[#] acciacaturas in measures 113 through 115, I generally use middle finger D[#], so as to get them as short as possible.

One last tricky snippet exercise for the very last measure: It's very important that the C[#]'s sound, as they imply a *Tierce de Picardie*. The piece has been mainly in A minor, and here it is finishing in A major (see Example 9).



EXAMPLE 9

When your students have practiced the movement like this and worked it up to speed, check the composer's metronome mark again. It's quarter note equals 176. The "Furioso" comes as much from the tongue and diaphragm support as from speed. If it's too fast, it becomes a meaningless gabble, and our motto should *not* be "Fast is Beautiful!"

ABOUT THE WRITER...

Paul Harvey is now Woodwind Mentor for the Professional Development Teaching Course of the Associated Board of the Royal Schools of Music and plays clarinet in the Richmond Music Trust Woodwind Quartet, a quartet of flute, oboe, clarinet and bassoon which gives lecture recitals in schools around the London Borough of Richmond Upon Thames.

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CLARINOTES



Oberlin Ensemble Wins Fischoff Competition

The winner of the \$2,500 prize in the wind division of the Fischoff National Chamber Music Competition in South Bend, Indiana, held in May 1996, was Oberlin Conservatory's Eighth Blackbird. The members of the ensemble are flutist Molly Barth, clarinetist Michael Maccaferri, violinist Matthew Albert, cellist Nicholas Photinos, percussionist Matthew Duvall and pianist Lisa Kaplan.

The Fischoff competition is open nationally to chamber ensembles whose average ages does not exceed 30. This year 16 string and 16 wind ensembles were accepted into the competition.

University of Montevallo Presents Third Annual Clarinet Symposium

The University of Montevallo (Alabama) presented its Third Annual Clarinet Symposium on May 15-17, 1996. Coordinated by Lori Neprud-Ardovino, symposium director, more than 50 junior high and senior high school students from Alabama attended. Performances and clinics were presented by clarinetists Lori Neprud-Ardovino, David Kirby, Tom Ridenour, Judith Donaldson, Albert Hunt, Robert Spring, Sandra Mosteller, Lesli McGage and Jerry Hall. Clarinet choir concerts featured the University of Montevallo Clarinet Choir, the Junior High School Clarinet Choir, conducted by David Kirby, and the Senior High School Clarinet Choir, conducted by Joseph Ardovino, director of bands at the University of Montevallo. The grand finale concert combined all three

ensembles, plus the guest artists and area professionals, in a rousing rendition of *Stars and Stripes Forever*, conducted by Joseph Ardovino.

The Fourth Annual Clarinet Symposium at the University of Montevallo took place on November 15-17, 1996.

Online Clarinet Resource Now Available on World Wide Web

The Online Clarinet Resource is an electronic journal offering articles, reviews, brief lessons, announcements and other materials of interest to clarinetists around the world. Published in 12 monthly issues, OCR is read by hundreds of clarinetists in more than 30 countries.

What is an "electronic journal?" It is a publication that is available exclusively on the internet, most often via the World Wide Web (the multimedia interface to the internet's vast resources).

What equipment do I need to access The Online Clarinet Resource? You'll need a computer, a fast modem and an internet connection. Consult your local computer guru for details.

What software is needed? You'll need special software called a web browser. There are several excellent browsers available. Most are inexpensive, and some are actually free.

Is there a fee to read OCR? No. Like the vast majority of web sites, access to The Online Clarinet Resource is free; however, you will likely have to pay a fee to a service provider for your internet connection. This is often a set charge assessed on a monthly basis; these fees are typically very reasonable. Once you

are connected to the internet, there are no special, additional costs specifically associated with accessing OCR.

How do I locate OCR on the internet? Fire up your web browser and open the location <http://www.iquest.net/~sgeidel/> There you are!

Who publishes The Online Clarinet Resource? OCR is published and edited by clarinetist Stanley Geidel of Muncie, Indiana. He is a Juilliard graduate who became interested in computers while completing his doctorate at Ball State University. He began publishing OCR in November 1995 as a means of combining his interest in computer technology with the clarinet.

(Our thanks to Stanley Geidel for sharing this with us. Ed.)

Boosey & Hawkes/Buffet Third Annual North American Clarinet Competition Winners Announced

Boosey & Hawkes Musical Instruments, Inc. recently announced the winners of its Third Annual North American Clarinet Competition. The first place winner, Jeanmarie Kolar Riccobono, won a cash prize of \$2,500, her choice of a Buffet soprano clarinet and the opportunity to perform at a recital in Paris, France. Second prize was awarded to Vicki Gotcher, who received a \$1,000 award.

Jeanmarie Kolar Riccobono, a resident of Tallahassee, Florida, holds degrees from the Eastman School of Music and Northwestern University. She has performed with numerous orchestras, including the Milwaukee Symphony Orchestra, Rochester Philharmonic and the Jacksonville Symphony Orchestra. Her principal teachers include Robert Marcellus, Stanley Hasty, John Bruce Yeh, Charles Neidich and Frank Kowalsky. During the 1991-92 season, she was an



Joseph Ardovino conducting the combined clarinet choir



Jeanmarie Kolar Riccobono

artist-in-residence at the University of Wisconsin-Milwaukee chamber music program and was the recipient of the Milwaukee Music Guild Award. She is currently an active performer and teacher in the Tallahassee area, and was invited to perform with the Spoleto Music Festival Orchestra in Italy during the summer of 1996.



Vicki Gotcher

The second prize winner, Vicki Gotcher, is a resident of Evanston, Illinois. She has earned both a Master of Music degree and a Certificate of Clarinet performance from Northwestern University. She has performed with the Civic Orchestra of Chicago, the National Repertory Orchestra in Breckenridge, Colorado, the Spoleto USA Festival Orchestra and the Aspen Music Festival Orchestra. Her teachers include Russell Dagon, J. Lawrie Bloom and Bil Jackson. She currently freelances and teaches privately in the Chicago area.

The winners and five of their competitors performed on April 27, 1996, at the Chicago Musical College of Roosevelt University before a panel consisting of Greg Smith (Chicago Symphony Orchestra), Mitchell Estrin (New York Philharmonic), David Martins (University of Massachusetts Lowell) and Eli Eban, (Indiana University). The competition repertoire consisted of the *Sonata* by Alwyn, the *Phantasy Suite* by Dunhill and an unaccompanied piece chosen by the contestant. These pieces were previously performed on taped auditions in November, during which the judges chose the seven finalists from a host of applicants.

1996-97 Young Concert Artists Series to Include French Clarinetist

The 1996-97 36th Young Concert Artists Series in New York will include a recital on March 5, 1997, by the French clarinetist Romain Guyot at the 92nd Street Y in New York City. His program will include works by Debussy, Chausson, Saint-Saëns, Poulenc and Bernstein. The Young Concert Artists series distinguishes itself as the non-profit institution that discovers extraordinary new talent and launches those artists on important careers. This series introduces

five new artists in debut recitals and three musicians as soloists with the New York Chamber Symphony. For more information contact Karin Jarush, Publicity Manager, Young Concert Artists, Inc., 250 West 57 Street, New York, NY 10019, telephone: 212/307-6655; fax: 212/581-8894.

African Blackwood Conservation Project: A Report and an Appeal

Fine concert-quality clarinets are traditionally manufactured from a wood known as African Blackwood *Dalbergia melanoxylon*, Mpingo, in its native Tanzania. The warm mellow tone, stability in the presence of moisture, beautiful surface finish and rich purplish-black color are qualities unique to this wood. It is also unsurpassed as the material of choice for fine-quality ornamental turnings. I came to know this wood as an ornamental turner, a type of woodturning involving the placement of delicate, geometrically accurate cuts on small turned objects as a form of decoration.

As an ornamental turner, I was moved by the 1992 PBS-TV *Nature* series film *The Tree of Music* to address the Mpingo conservation issues it raised. With Sebastian Chuwa, the Tanzanian botanist featured in the film, I established the African Blackwood Conservation Project (ABCP) in June of 1996. Its goal is to replant Mpingo seedlings in the wild, for as Mr. Chuwa says, "It is vital for me to act now rather than wait until the future when things have reached a crisis."

As music schools graduate increasing numbers of students each year, it is inevitable that the demand for quality in-

struments made of African Blackwood will increase in time. If woodwind musicians are to have quality wooden instruments to play in the next generation, rather than having to turn to synthetic substitutes, it is imperative that action be taken now to ensure the economic vitality of this wood. As it takes at least 60 years for harvestable-sized trees to grow, we can not act too soon to see to a secure future for African Blackwood; its status in the wild is not yet endangered, but it is considered by most environmental authorities to be threatened.

Thank you for your consideration of this appeal. Won't you please join me in supporting this worthy project, and together we can begin to take some positive steps in ensuring that African Blackwood continues to play its unique role in our lives? I hope that, if this opportunity for replenishing one of the more sublime gifts of nature is as compelling to you as it is to me, you will be moved to contribute your support to the African Blackwood Conservation Project. Let not the "Tree of Music" be silenced for our children and grandchildren because no one in our era thought of planning for its future! Please send your donation in any amount by check or money order to the address below. You may request more information about ABCP by e-mail or from the address below. This same information may be accessed on the internet World Wide Web at <http://ourworld.compuserve.com/homepages/jeharr/chuwa.htm>.

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Vito Pascucci Receives Honorary Doctorate from University of South Dakota

Leblanc chairman and cofounder Vito Pascucci received an honorary doctor of humane letters degree from the University of South Dakota (Vermillion) at the school's 20th winter commencement ceremonies on December 16, 1995. He was cited for his efforts to enhance the collection of the university's Shrine to Music Museum, of which Pascucci and G. Leblanc Corporation have been members for 12 years. The Shrine to Music Museum, a nonprofit organization supported in part by the State of South Dakota and by its private membership, houses one of the nation's most extensive collections of rare and early wind, stringed and keyboard instruments.

Pascucci has previously received honorary degrees from Florida A&M University in Tallahassee, Florida, and from Wartburg College in Waverly, Iowa.

Budapest to Host EuroCass '97

The first ever European Conference on Clarinet and Saxophone will be held in Budapest, Hungary August 1-4, 1997, and will be hosted by the Hungarian Clarinet Society. In addition to acquainting people with the Hungarian clarinet culture, the conference program will conclude with a proposed establishment of a new European Association of Clarinet and Saxophone Societies, "EuroCass," which is planned in order to create a bridge between the clarinet world of the West, Central-Eastern Europe and the I.C.A., to promote education, communication and greater understanding of these instruments among European countries, and to provide a forum for performers and styles from all corners of Europe. The activities of the "EuroCass" would include a conference (but not during the year the I.C.A. meets in Europe), education programs and exchanges, a newsletter or magazine, concerts and other events.

The first "EuroCass" Conference will offer multiple opportunities for professional contact and development, including performances by European artists, guest speakers, lectures on clarinet and saxophone pedagogy, young artist recitals, special events, international musical evenings, exhibits and a concert cruise on the Danube River. In

conjunction with the conference will be a competition for clarinet quartets and quintets and a photo competition on the theme of music. There will be an open photo exhibition and a special tarogato exhibition. Following the conference will be a music camp where visitors may want to combine a vacation with more seminars, master classes, private lessons, etc.

The organizers welcome visitors to Hungary, the home of Bartók, Liszt, Ormandy, Reiner, Doráti, Solti, Dohnányi, paprika and goulash, and especially to Budapest with its annual festivals, seven symphony orchestras, chamber music, opera company, folk groups and a vital musical life.

For more information, contact: József Balogh (principal clarinet, Budapest Symphony Orchestra and president of the Hungarian Clarinet Society) or Beatrix Balogh (conference coordinator), Bécsi u.88/90.1/31, Budapest, Hungary 1034, telephone/fax: 36 11 88 66 89.

1997 University of Oklahoma Clarinet Symposium Announced

The 22nd annual University of Oklahoma Clarinet Symposium will be held in Norman, Oklahoma, on May 30, 31 and June 1, 1997. Artist faculty will include the Verdehr Trio, John Bruce Yeh (Chicago Symphony Orchestra), Buddy DeFranco, Mitchell Lurie, József Balogh (Hungarian Radio Symphony Orchestra), James Campbell (Indiana University), Frank Kowalsky (Florida State University), Richard McDowell (University of Texas), Jeffrey Lerner (University of Houston), Elizabeth Rheude (University of North Dakota), Bradley Wong (Western Michigan University) and Linda Cionitti (Georgia Southern University).

The Summer Festival at Le Domaine Forget

The woodwind symposium held June 16-30, 1996, at the Le Domaine Forget, a music and dance academy overlooking the St. Lawrence River in Charlevoix, Quebec, included three clarinetists as instructors: Marie Picard (Quebec Symphony Orchestra), Robert Riseling (University of Western Ontario) and Robert Spring (Arizona State University). Included in the two weeks were master classes, private lessons, rehearsals of chamber music and recitals. The grand opening of a new 600-seat concert

hall took place during the symposium with concerts by members of the clarinet faculty and students. (A report by Melinda Miller, graduate student at the University of North Carolina at Greensboro.)

Boosey & Hawkes Acquires Rico International

Rico International, a leading manufacturer of reeds and accessories, has been purchased by Boosey & Hawkes. According to the press release, "the acquisition will be mutually beneficial to both organizations, expanding Rico's operations in Europe and the Far East, at the same time providing new market opportunities in North America for Boosey & Hawkes."

David Hite Study Guide Now Available

The 1966 edition of *A Clarinetist's Study Guide* by David Hite is now available free of charge from Southern Music Company, P.O. Box 329, San Antonio, Texas 78292 (fax: 210/223-4537; phone: 210/226-8167). The 16-page booklet is, "an outline of seven performance levels with goals and repertoire for each level."

Italian Clarinetist Alessandro Carbonare Welcomed in New York

The accomplished Italian clarinetist Alessandro Carbonare made his American concert debut last Spring. His recital took place on June 3 at Weill Hall, Carnegie Hall, in New York City. The debut was sponsored by Rico International in order to introduce Carbonare to American audiences.

Alessandro Carbonare, a native of Desenzano, Northern Italy, is a former student of Thomas Friedli and Walter Boeykens. He made his professional solo debut with the Orchestra Nazionale di Spalato. He is a laureate of the Geneva, Switzerland International Competition for Clarinet, and has performed with the Bavarian Radio Orchestra and the Cannes Orchestra. He is currently principal clarinet of the Orchestre Nationale de France (French National Orchestra) in Paris.

To welcome Carbonare to New York, the Italian Cultural Institute at 686 Park Avenue hosted a pre-recital panel discussion in his honor. It was entitled "The Clarinet Today," and included Carbonare, along with the distinguished clarinetists Charles Russo with

the New York City Opera, and Ricardo Morales with the Metropolitan Opera. Giacchino Lanza-Tomasi, director of the Institute and a music historian, welcomed the guests at the discussion.

One question posed to the three clarinet panelists was, "What is your own experience with 20th-century music written for the clarinet?"

Morales began the discussion by describing the 20th-century music which he has preferred — works which are the more accessible, traditional sounding pieces. He has preferred pieces which emphasize melodic expressiveness as opposed to 20th-century special effects. In competitions, he has chosen 20th-century works written earlier in this century.

Charles Russo gave us an interesting historical perspective of his own involvement with contemporary music. After his schooling, he became associated with the Bennington Composers Conference, the Columbia Forum in New York and Music of Our Time. The post-Schoenberg composers he worked with had discovered the many advantages of writing music for the clarinet. First of all, the clarinet could sound good in all registers and at any dynamic level. This made it preferable to some of the other woodwind instruments, which were weak in certain registers. Also, the clarinet had great flexibility, a variety of tone colors and the ability to perform extremely technical passages; for instance, music could be played at a subtone, or at a *mezzo voce*, or *sotto voce*, or in an expressive lyric style followed by a dazzling technical style.

Russo also gave us an amusing anecdote of how a composer once asked him if it were possible to play a diminuendo on the highest "C" of the clarinet. Russo's reply was, "Yes, I believe that I could do that." The composer then wrote a piece with this high "C" held for eight bars, while making a gradual diminuendo.

Russo observed that, during this period of working with many 20th-century composers who were exploring the capabilities of the clarinet, much music was written which was, "absurdly difficult to play."

Carbonare observed that there is not a single "school" of contemporary music. It was his opinion that contemporary music is not regional and should be played conscientiously, carefully studied and understood. Incidentally, Carbonare's selection of pieces for his debut recital included 20th-century works by Stravinsky, Poulenc and Berio.

Related to the panelists' discussion of contemporary music were their comments about jazz. They noted that though jazz derives from the American experience, today it is also played widely by Europeans who are increasingly familiar with jazz elements. Russo talked about his lifelong admiration for Benny Goodman, who, he said, had a natural embouchure, was well-studied and had a better tone than most other jazz players.

Morales stated his personal admiration for Eddie Daniels, who, he said, has influenced his own playing.

Finally, the panelists discussed schools of playing. It was observed that today the "going style" of American clarinet playing incorporates many schools of playing (such as the French and German schools). Russo's final advice to clarinet students was to, "get a certain sound in your head, study to achieve that sound, and then know what you want to do with it."

This panel discussion was insightful and interesting, and presented us with the ideas of three of our major clarinetists. It also served as a pre-recital warm-up for the wonderful performance by Carbonare which followed on June 3.

Also, anyone interested in hearing the artistry of Alessandro Carbonare should note that he has two fine CDs which have been released in the United States and Europe. One includes the Brahms Opus 114 *Trio* and Opus 120 *Sonatas*, and the other is quite unique, entitled *The Clarinet Sings Verdi*. Both CDs are on the Agora Musica label and both are stunning. (A report by Joan Waryha Porter)

T.C.U. Summer Clarinet Workshop

On June 10-11, 1996, the Department of Music and the Summer Music Institute of Texas Christian University held their third annual clarinet workshop, which featured Andrew Crisanti (Fort Worth Symphony and Fort Worth Chamber Orchestra) and Gary Whitman (bass clarinetist of the Fort Worth Symphony and professor of clarinet and saxophone at T.C.U.). The event included recitals by Whitman and Crisanti and a series of master classes, which were the primary focus of the workshop. All of the students attending the workshop were required to perform two contrasting works, and the students' ages ranged from high school juniors to high school teachers. Other information provided included audition procedures and a reed-making session by Crisanti.



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Claranalysis: by Lee Gibson

EVOLVING CLARINET MOUTHPIECE DESIGNS

Throughout the present century, a slightly conical bore for the clarinet mouthpiece has been standard, so as to include a proper volume for the bore of the remainder of the instrument. The 19th-century windway (chamber) usually featured a long, narrow window, sometimes with the widely angling sidewalls of present-day German practice. After the highly individual facing and table, the mouthpiece's most variable dimension has been (and still is) the longitudinal curvature of its baffle, which can strikingly affect the color of its tones and slightly alter its pitch registration.

At hand is a Gregory Smith hard-rubber mouthpiece of the highest quality made by Zinner of Bavaria, chosen because of an innovative departure from what might be considered to be a norm for the baffle. Its short (ca. 15.5 mm.), close (ca. 1.06 mm.)

facing has an expertly done, slightly concave table. With its exceptionally concave baffle, which increases its total volume and therefore requires a slightly shorter overall length, it produces secure tones of exceptionally dark, blending timbres, although normal brilliance is encouraged by the shorter facing, as well as by increased wind pressure.

My own preference would be for a Smith-Zinner wooden model, which has less concavity (and enclosed volume) in its windway, and is therefore more adaptable to a facing of greater length. It is available in cocobolo, cocus and grenadilla. In both models, the craftsmanship is exemplary. (Zinner provides oil and directions for preservation of the wood.)

Of course, no two mouthpieces have ever been made exactly alike, in spite of the best intentions of the maker. Because I found this hard rubber 1+ to be a bit dull in the low chalumeau tones, I refaced it, slightly reducing the enclosed volume of the windway and enabling the use of a more

conventional facing length of 17+ mm., still with a slightly concave table, which one believes effectively provides the performance of a slightly more open facing. (One should remember that continued refacing of a mouthpiece results in greater compression of wind and increased brilliance of its tones unless its enclosed volume is restored.) In this case, I am quite happy with the warmer, sweeter sounds of the chalumeau tones.

A well-known U.S.A. custom maker is James Pyne, who takes a more traditional approach to the dark sound, with a slightly wider windway and window, a less concave baffle, and (usually) a longer, slightly more open facing.

David Hite also offers fine dimensions and facings with a more Frank Kaspar-like windway.

Vandoren's newest is their Chedeville-model M13, with a more concave baffle than any previously made by them, a moderately long but close facing, and a darker tone.

Each of these models retains the French preference for nearly parallel sidewalls of the windway. For those who prefer the widely-angling sidewalls of the Wurlitzer model, Zinner is almost the only surviving source.

Regarding the crystal mouthpiece: If you perchance fall in love with one, as I did with my 1933 Harry O'Brien-Selmer, do guard it like a diamond, for it may never be satisfactorily replaced, owing to the relative immutability of glass!

As to sources: Mouthpiece gold is where one finds it! When trying mouthpieces, be sure to check the sizes of the upper twelfths, which are particularly affected by the enclosed volume of the bore, and remember that a 50-year-old product was almost certainly designed for a larger-bored clarinet and will need a smaller-bored barrel. Meanwhile, one must apologize to the excellent producers whose current product one has not played, including Charles Bay, Mitchell Lurie, Ignatius Gennusa, Paul Dirksmeyer, Herbert Blayman, Anthony Gigliotti, Clark Fobes, Robert Borbeck, Bernard Portnoy, Sayre, Pomerico (also a maker of wooden mouthpieces), Selmer, Leblanc, Yamaha and others.

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by Howard Klug

DON'T FACE THE MUSIC

The mature clarinet embouchure is a complex and flexible controller of tone, color and pitch, but the acquisition of these skills is best left to the more advanced student as technical and musical challenges warrant. For the younger player, teachers should place particular emphasis on developing an embouchure which is firm, set and unmoving. This can take several years to develop, but it is the foundation from which all other things flow — steadiness of tone, uniformity of tone quality and a comfortable third register.

Traditional embouchure explanations deal primarily with the lips and how they contact the mouthpiece. Perhaps equally important, however, is the surrounding area to the lips, called the "mask." This embouchure mask can be best described by its parameters — the nose on the top, the point of the chin on the bottom, and on the sides by the slight creases in the cheeks which go upwards from the dimples at the corners of the mouth to the sides of the nose. In this mask area the muscles should be firmly **in place**, as though one were attempting to form the incongruously sounding "hard flesh." This is the part of the embouchure which will prevent shakiness in long tones and promote both endurance and solidity in the third register.

The lips and the mask, working in opposite directions, are examples of the normal push/pull muscle arrangement throughout the body which allow us to do many other tasks with great control. By cultivating a gripping pressure of the lips towards the mouthpiece, counterbalanced by the surrounding muscles pulling away from the mouthpiece, one begins to achieve the finesse and control necessary for artist-level clarinet playing. Without the pulling away control of the mask, the embouchure becomes a kind of fist, gripping the reed and mouthpiece excessively and producing a tight, small tone with limited endurance and considerable sharpness to the pitch.

One can demonstrate the importance of this mask area by pushing an index finger firmly on a student's embouchure at a dis-

tance of approximately one inch from the mouthpiece in a circular route around the embouchure while the student is holding a note. You may find greater or lesser areas of influence on the tone, but several spots will show a demonstrable improvement in the resonance and stability of the tone due to the firming assistance of your finger. In helping a student achieve the proper muscle set on their own, some or all of the following comments from teacher to student may be helpful:

1. Do not allow any air pockets between the lips and the teeth.
2. The lips should press towards the mouthpiece and the chin/nose should pull away.
3. Get "taller" between your nose and the tip of your chin.
4. Have your lips feel as though they are pulling the teeth back into your mouth.
5. Make dimples at the corners of your mouth and have the flesh all the way around be hard.
6. Keep the natural indentation in the chin.

Despite our best intentions of helping a student develop a firm and unmoving embouchure, mid-level students often display considerable motion in the lips and jaw due to two outside factors: articulation and improper oral cavity. Sympathetic embouchure movement with tongued notes has been discussed in this column before and is mostly due to excessive back-and-forth motion from the tongue and a flaccid chin.

The other kind of embouchure movement, that caused by an improperly sized and shaped oral cavity, is more difficult to diagnose and fix, but it is the thing which causes embouchure motion in some of the following scenarios:

1. On downward slurs to a long tube clarion register B or C, the bottom lip pulls away from the reed slightly to help the note speak.
2. Students may grip harder to take the fuzz out of the throat tones.
3. Third register embouchures are considerably tighter just so the notes will stay up there, and also in hopes of reducing the tonal edge.
4. The embouchure opens up the grip during an initial attack to help the note

get started. This, of course, produces an unseemly squeezed-out effect.

While these movements don't come about because of conscious decisions by the student, the embouchure does seem to be the player's first line of offense when something doesn't happen the way it's supposed to. The embouchure will unconsciously do whatever is necessary to help get the notes, and in a very short period of time the student now has two problems: excessive embouchure motion and an improperly shaped oral cavity. While some embouchure motion **will** help get the notes in the situations above (after a fashion), it is a detour behavior — going around the oral cavity problem rather than fixing it. Ultimately, this approach will be a serious roadblock to achieving the next level of excellence.

So what is the properly shaped oral cavity — how do we teach it and how do we correct it when it's not right? Simply put, the shape and placement of the tongue is the driver of almost everything we struggle with on the instrument. This involuntary muscle, while thought of primarily as an articulator (and a slow one at that!), is also responsible for homogenizing the notes through registers and dynamics, reducing the tonal edge in the third register, eliminating the "under tone" in the soft notes above the staff, improving the response in middle clarion register staccato notes (the Gs in the opening of the Rondo from the Mozart *Concerto*, for example), and providing a seamless downward slur to long-tube notes. That is a lot of responsibility for something we can't see, and for which we have great difficulty in positioning in the mouth because the tongue's movements are generally involuntary actions associated with various unconscious actions such as talking, eating and swallowing.

In my view, the tongue has three distinct parts and three functions: the tip articulates the notes, the middle focuses the tone and the back holds the register. It has been observed through cinefluorographic studies that the back of the tongue is more highly placed for low-register notes and moves lower as we ascend in the range. While this is, by and large, an unconscious natural adjustment, students often allow the middle

of the tongue to lower with the back of the tongue as they ascend, thereby sacrificing tone and control of the higher notes. It is almost as if there were an acoustic feedback in the mouth from these high-register notes, causing an excessively open oral cavity and a dropped tongue.

Part of the difficulty in correcting this problem is that students and teachers often don't recognize that it is caused by the tongue and proceed down the path of embouchure adjustment and/or changes in equipment (reeds, mouthpieces, etc.). At best, this only produces a temporary band-aid effect and can lead to needless embouchure adjusting in the third register.

The usual corrective approaches for raising the middle of the tongue lie in those word cues which increase the height and forward placement of this involuntary muscle:

1. Play with cold, not warm, air.
2. Play through a syllable E.
3. Flair open your nostrils.
4. Raise your ears (not easy to do for most folks, but the mere thought of it does have a demonstrable effect on tongue position.)
5. If notes were food, attempt to push them into the place in the roof of the mouth where the peanut butter gets stuck.
6. Put your tongue into a whistling position, right behind the opening in the lips.
7. Anchor the sides of the tongue against the inside of the top molars.
8. Say the word *key* in slow motion, eventually dispensing with the back-of-the-tongue *k* syllable.
9. Orient the tip of the tongue against the tip of the reed using a *thee* syllable, and then have the tongue stay within legato tonguing distance (2 to 3 mm.) when it is off the reed.

Numbers 1 through 6 above are some of the more traditional suggestions for raising the tongue, but because the tongue floats free in the mouth, it is often very difficult to duplicate a correct position, even when it proves to be a demonstrable improvement. Numbers 7 through 9 allow the student to find the correct position by using a touchable point of reference and then staying near these touch points while playing.

Another approach to keeping the tongue high may be to transfer the low register placement and feeling as we ascend above the staff. Because of the aforementioned acoustic feedback of the high register, many players unconsciously drop the center of the

tongue along with the back of the tongue, making the third register edgy and the legato disjointed. The following exercises are designed to remind the student about the lower-register feeling. This feeling and tongue placement should then be memorized and applied to the original passage.

Facing the music is an unconscious series of excessive embouchure movements attempting to deal with the difficulties of playing the notes. Unfortunately, they are an outward manifestation of an incorrectly sized oral cavity, where overcompensation for register has been allowed to occur.

EXAMPLE 1

In example 1, both 1b (down an octave) and 1c (down a twelfth) should be practiced, followed by a return to 1a. 1a can also be played with the overblown throat G fingering so that the student can get used to a high D with the same blowing resistance as the surrounding notes. Once this becomes comfortable, the normal high D fingering can be reinserted.

EXAMPLE 2

In example 2, 2a represents a formidable upward interval to control, with much of the difficulty stemming from an overly dropped tongue. 2b and 2c represent a "filling in of the blanks," as it were, attempting to maintain most of the lower note tongue position. 2b's rushing upward to the high E through a scale usually doesn't give the tongue a chance to overreact to the increasing resistance of the third register. Hopefully, the new tongue position can then be applied to 2c and 2d. Teachers may also have some success in turning around the student's mouthpiece and fingering 2b, 2c and 2d while the student does the blowing.

Students should be taught to reduce the differences they feel between the notes of different registers, and attempt to produce the same embouchure and same tongue position throughout the full range of the clarinet. The role of the tongue as a determinator of tone must be better understood, and the continuing struggle to keep the tip of the tongue near the reed at all times — acting as a shovel or funnel to direct the notes into the tip of the mouthpiece — will greatly aid the quality and control of the clarinet sound.

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by
Kalmen Opperman

REED MAKIN' & FIXIN'

When making your reeds beginning with tube cane, be sure to bounce the tube on the end on a hard surface. Look carefully at the spot where the tube made contact with the hard surface and note any "powdered" material that has been deposited on the hard surface. The powdered material is the end result of "worms at work," and it is best to separate these tubes or else the good tubes will soon become infested. I've *almost never* found worms that have invaded green "mushy" cane; however, I have found worms in very old cane (20-60 years old), and occasionally in new cane.

Those making reeds from the blank must now begin the careful, final finishing. Without the repeated wetting, drying and sanding of the blanks (at least a day between each operation), the quality of the cane can never be accurately established, and finishing the reed becomes very difficult because you'll be working with unstable blanks.

After carefully shaping the blank, continue to the final testing (stability of the lay and porosity).

We are now ready to make the reed and getting close to the time we'll discover whether the cane we've been coddling and storing is great, or perhaps is a prime consideration for teaching beginning students, or ready to be made into "class A toothpicks."

I've been making reeds for about 65 years and teaching reed making for 40 years. When I test a batch of cane, it does *not* consist of taking photographs of the cane, drawing diagrams, carving weird shapes, letting the cane soak in strange fluids, drilling holes in it, measuring the commercial reeds (unless you've found a good commercial model), sniffing the cane, talking about it or writing about it. I simply "dig in" and work away until I see daylight (finish the reed). I usually work in batches of six using a specific year or source. I do not normally work with fresh cane, and the cane I use is at

least two-four years old (in my possession) and often older.

The various cane I've tested in the last few months were Chinese, Reeds Australia (tubes and reeds), French cane, Zonda and Spanish cane (Medir).

Of this batch, I've found the order of success would indicate the best reeds were the Chinese, next French, then Reeds Australia, Zonda and finally the Spanish cane. Remember that if I were to do each of these batches once again, I know I could get a slightly better representation of the cane. Consider that each of the batches becomes easier to "work" as you become more familiar with the difference of each source.

The six varieties were good with slight variations. The variations consisted of differences in porosity (I tested and used the least porous of each group) and in density. I don't know the age of the various cane; however, I can assure you none appeared 20 years old.

A big plus goes to Zonda reeds since they are willing to sell both finished and unfinished reeds. I think unfinished reeds can be of great help to the talented "reeders" able to simply wield a piece of sandpaper, a reed knife and some Dutch rush plus a reed clipper. (I shape the reed tip using sandpaper, and I follow the curve of the mouthpiece tip.)

It being reasonable to assume that reed manufacturers try to use the best cane at their disposal, gremlins still manage to sneak under the wire and plague us. It is said that, "in every bit of good there's always a little bad," and I think it includes cane. It is also said that, "those purchasing reeds in mega-quantities," and, "those making reeds by the dozens," are playing it rather safe — perhaps.

In the first instance, learning to fix or adjust your commercial reeds to meet both your "specs" and your mouthpiece requirements is essential. Those making reeds from the tube must learn to purchase in small quantities, test, and if satisfactory, purchase additional cane from the same source and stockpile. Check for color and push a fingernail into the bark. You'll soon pick up the feel for density. The deeper the nail indentation, the softer the cane. Do this to some of your good reeds and see if that doesn't establish a level on the density of your good reeds.

As for a porosity test, with about half a teaspoon of water in your mouth, seal off the butt end of the reed with your lips and blow *hard*. Watch carefully as the air bubbles appear at the beginning of the vamp (scribe line). The most porous cane will bubble with not too much effort in blowing, and the bubbles will appear farther up toward the tip if the cane is very porous. Take one of your very good reeds and try the porosity test. You'll no doubt get a better level on the reeds you are playing and those you are trying to play using the above primitive tests.

Remember: "There is no death — only a change of scenery." *Not so with reeds.*

Next ... on to the next.

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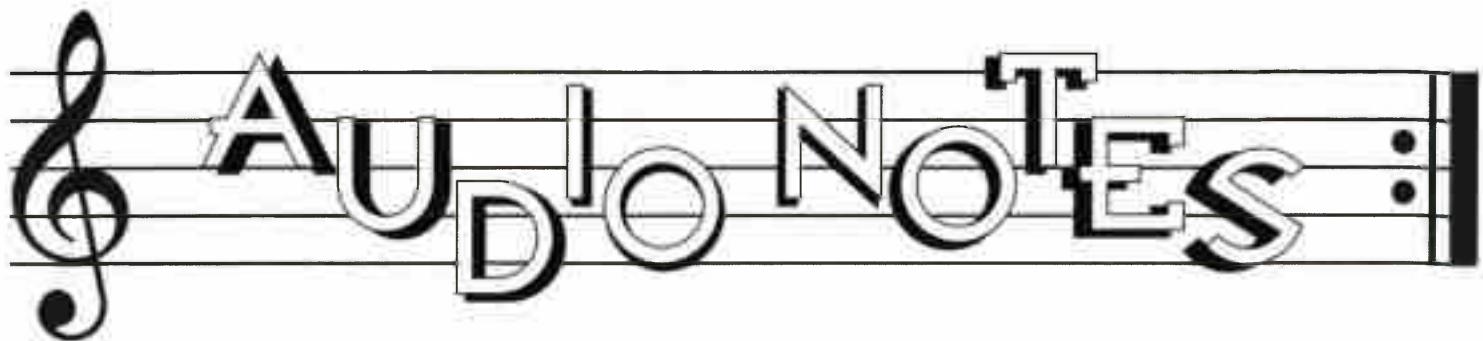
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AUDIO NOTES:

by William Nichols

I am pleased to have received in the last few months some interesting recital and chamber music recordings made by I.C.A. members. They are mostly in the process of review for upcoming issues. I request that if you submit a CD for review please make sure information regarding disc availability is included. Usually adequate information is given on the disc insert; however, some fledgling producers, who are often not connected to a distributor, sometimes fail to include some basic information with their product. Any help to reduce my digging is appreciated.

Richard Gilbert's *Clarinetist's Discography III* was published in 1991 and has been mentioned in previous issues of this journal. It is a document of some 300 pages and contains the author's research efforts up to 1990. As of this past summer, the *Supplement 1996* is available and documents some five years of clarinetists' recording activity from the beginning of 1990. That activity has been prolific, and the new supplement essentially doubles the number of pages in the complete publication. The *Supplement 1996* is published separately and intended to be inserted into the 1991 catalogue. The insertions are made page-by-page in the large composer and artist sections. There is additional material which is added in block to the end of the catalogue. The new supplement, as well as the original discography, comes in loose-leaf form, hole-punched and ready to be placed into a three-ring binder. Getting all this material into the correct place is a bit tedious and at times confusing, however Mr. Gilbert has probably handled this as well as possible. Alternatives result in much higher production costs, or the inconvenience of handling two documents. Owners of the 1991 publication would most likely prefer to update than duplicate. This is a somewhat informally produced publication which is visually inconsistent in type style. Again, I suspect production costs

through several editions have been kept to a minimum. If Mr. Gilbert continues his efforts, as he states he intends to do, perhaps we will have a neatly unified document to begin the new millennium.

This project is certainly a long, ongoing labor of love by the author. In addition to the new entries, which include, as in the 1991 catalogue, published recordings (historical and modern) and personally owned tapes, he has added more artist profiles, photos and critiques, complete with some of Gilbert's candid comments. Additionally, there is a listing of Edison cylinders and early discs provided by Lyn Anderson. The new supplement is sprinkled with label and artist promotional flyers which are of interest to this writer but quite a nuisance when using the catalogue. These quickly found their way into a group at the back of my copy. *Discography III* and *Supplement 1996* are valuable reference tools and, coupled with late periodical catalogues, give a researcher or clarinet audiophile, as much as possible, a comprehensive, current and historical view of artists and recorded clarinet repertoire. My neat and handy one-inch binder comfortably holding *Discography III* is now a firmly packed two-inch model.

These publications are available from: Richard Gilbert Productions, P.O. Box 112, Harrington Park, NJ 07640-0112. Each part costs \$24.00 (+\$3.50 s/h) or both for \$45.00 (+\$5.75 s/h). Payment should be made by check or money order.

Crystal Records recently sent me the latest release in the Verdehr Trio series, *The Making of a Medium*, Vol. 5. Little introduction is needed for our readers to this ensemble, which has concertized and recorded for more than two decades. Violinist Walter Verdehr, clarinetist Elsa Ludewig-Verdehr and pianist Gary Kirkpatrick are to be commended for their long-term commissioning projects and the variety of 20th-century styles represented in this series.

This new recording is no exception, containing four works composed within a 10-year span and yet markedly diverse. The Alexander Arutiunian Suite (1992) was

heard at the 1995 I.C.A. meeting in Tempe, and prior to that by a fortunate audience of clarinetists in Norman, Oklahoma. It has enjoyed a quick popularity which is understandable given its accessibility and ethnic flavor. Its finale is deliciously, if not scandalously, reminiscent of the finale of another trio by a certain famous Hungarian. The ensemble plays this music to the hilt, capturing its appealing colors, folk rhythms and Armenian character.

Peter Sculthorpe is a significant figure in Australian musical activity. His *Dream Tracks* (1992) is a work of mystical nature and does indeed reflect the image of its title. A continuous piece in four sections, it is chant-like and based on preexisting simple, melodic material. Ostinato writing in the piano supporting the other instruments is prominent. A work with minimalist leanings, it is, for the most part, effective.

The third work included is by P.D.Q. Bach's alter ego Peter Schickele — his *Serenade for Three* (1993). Schickele's tempo markings take the words right out of a critic's mouth — joyful/boisterous, slow/serene and finally, fast and rowdy. This is certainly a lighthearted romp which displays the players' versatility. I first heard this piece on National Public Radio's *Performance Today*, which I believe was from a Weill Hall concert in New York. I am pleased this made its way to CD. The last movement is a nonstop country/bluegrass/cowboy romp. In the words of some of my Louisiana colleagues — a hoot. The recorded sound of these three trios is very good, well balanced, and with particularly good stereo imaging.

The concluding work is the first symphonic music to appear in this series. It is Thomas Christian David's *Triple Concerto* (1983). The Verdehr Trio is joined by the Tonkünstler Orchestra of Vienna conducted by the composer. This Austrian musician has produced a solidly crafted piece, and one in which Hindemith's influence is felt, especially in the opening movement.

He has not fully solved the inherent balance problems of a triple concerto, but it

mostly works. The soloists need to be given a closer presence in the recorded sound stage, particularly the violin, which sounds quite distant and cavernous. This listener feels somewhat detached from musical involvement with the excellent players who give a committed virtuoso performance — both soloists and orchestra.

If I may be forgiven for treating high artistic accomplishment so routinely, this disc is, as-to-be-expected, first rate. It is Crystal Records CD 745. Crystal Records is widely distributed in the U.S. Its address is 28818 NE Hancock, Camas WA 98607.

If you are interested in a recording of the three Reger *Sonatas* plus the *Albumblatt* and *Tarantella* all on one disc, I have an unqualified recommendation. Recently Howard Klug passed on to me a recording on the Kontrapunkt label by clarinetist Ron Chen-Zion and pianist Roglit Ishay. This CD, recorded in Denmark in 1994, is an important release. The first (and lasting) impression is that of a rich, full, smooth clarinet tone which seems perfect for this music, coupled with energetic, clean and dynamic piano artistry.

Both of these young performers have international careers. Mr. Chen-Zion is Australian born, raised in Israel, having studied with Richard Lesser and then in the U.S. with Harold Wright. He is a member of the distinguished Esbjerg Ensemble of Denmark and has been heard as a soloist and chamber player in the U.S., Europe and Israel, including the Marlboro Festival. Israeli Roglit Ishay has studied in Boston and New York, has appeared as a soloist with major orchestras and is an active chamber musician. She is a founding member of the Dresden Piano Trio. She and Ron Chen-Zion perform on a regular basis throughout Europe.

This is playing at the highest artistic level. The performers deliver finely etched and dynamic versions of these arguably overblown and overripe late Romantic sonatas of the earliest years of this century, works which are too often heard in plodding performances. This ensemble is unified, and the timbral quality of both instruments is captured beautifully on this disc. The recorded sound is unsurpassed. Rarely does one hear such a clean bass-rich piano sound captured on CD.

This disc presents Reger's complete output for clarinet and piano and contains nearly 72 minutes of music. The recording is on Danish label Kontrapunkt 32190, distributed in the U.S. by Allegro Imports.

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I have just received a recording by virtuoso marimbist Michael Burritt. The disc contains five works: two by Burritt, one entitled *Shadow Chasers* (which serves as the album title), pieces by David Hollinden, Daniel McCarthy, and of special interest to clarinetists, *Star-Fall Dances* by Frank Wiley. This work is a 19-minute duo for clarinet and marimba completed in 1993. Frank Wiley is a distinguished composer and professor at Kent State University who has fashioned a very effective work which is both sensually beautiful and exciting. It is a single-movement work consisting of an introduction and four sections which are connected by transitions. Ostinato technique is used through much of the piece. The structure, melodic content and careful blending of timbral detail yield a vivid musical experience, and one of the best works ever for clarinet and keyboard percussion.

In great part, the success of the work lies in this excellent recorded performance by clarinetist Dennis Nygren, who joins Michael Burritt. Nygren is professor of clarinet at Kent State University and is familiar to many of our readers who may have heard him perform at an I.C.A. conference. His transcription for wind ensemble of Victor Babin's *Hillandale Waltzes* was heard at the Cincinnati meeting several years ago. Nygren has a beautifully focused, controlled tone and smooth facility. The same can be said of marimbist Burritt, who heads the percussion area at Northwestern University. The recording balance and timbre is clear and pleasant. Particularly striking are successfully recorded details in extreme pianissimo passages that are so well executed by the performers. This recording captures the excitement and beauty of *Star-Fall Dances*, and while obviously short on clarinet repertoire, this disc is certainly recommended to anyone interested in strong new works for this medium. It is a 1996 production from Truemedia Jazz D 96621. The disc is available from: Truemedia, P.O. Box 24543, Cleveland, OH 44124. The cost is \$14.98, plus \$1.50 shipping and handling.

The Italian label Bongiovanni offers a disc of four works by Giacomo Setaccioli. The composer, who died at age 57 in 1925, is essentially a Neo-romanticist who held several important teaching positions, one at the St. Cecilia Conservatory

(succeeding Respighi) and the directorship of the Cherubini Conservatory. Two of the programmed works include winds. The *Poema lirico* is a nonet of rather unusual scoring (pairs of flutes, oboes, clarinets, bassoons and piano), performed by the Rara Ensemble conducted by Fausto di Cesare. Of main interest here, however, is the *Sonata in E♭*, Op. 31 for clarinet and piano. The clarinetist is Maurizio D'Alessandro with pianist Maurizio Aschelter. This is a substantial piece of some 22 minutes duration. Composed in 1921, it is in three movements, clearly tonal, and is expressively quite varied and at times dramatic. It may be likened in content at times to the Castelnuovo-Tedesco *Sonata* of some 24 years later. There are formidable technical demands and ensemble problems which are met by the performers. Mr. D'Alessandro's finger facility and articulation are up to the task. The clarinet tone is at times overly bright and thin, a characteristic which is, I believe, contained partially in the recorded sound since I also hear a tinny quality in the piano. The Setaccioli *Sonata* is practically unknown in the U.S., but according to Richard Gilbert's new discography supplement, this is one of three recordings to appear since 1990, the others also by Italian clarinetists. Recommended, with reservations regarding sonic impact. The disc is Bongiovanni 5560-2, distributed in the U.S. by Qualiton.

I received a very pleasant surprise from a CD issued on a small U.S. label, and entitled *From Bach to Gershwin*. This is a recital disc by clarinetist Kathy Pope who was previously unknown to me. She is joined by pianist Jed Moss in three of six works. The program consists of standard recital repertoire of published literature including two transcriptions. The duo perform Babin's *Hillandale Waltzes*, the Gateau arrangement of the J. S. Bach *E♭ Flute Sonata* and Giampieri's *Carnival of Venice*. Solo works include the Langenus arrangement of Bach's *Chromatic Fantasia*, the Willson Osborne *Rhapsody* and Paul Harvey's *Suite on Themes of Gershwin*.

Kathy Pope is a very impressive clarinetist with a sure-fire technique, a beautifully colored and controlled tone, and a notable crisp and easy articulation. All of the pieces are given musically effective performances, although I find the Babin and Giampieri especially successful.

These are first-rate performances by both artists, second to none. The recorded sound is spacious, clear, and balance is very good.

Pope is the principal clarinetist of Ballet West and is an active soloist and chamber player in the Salt Lake City area. The CD is attractively produced by the Wildman Music Group of Salt Lake and contains brief and appropriate program notes and artist sketches. There is no catalogue number on the disc. It is available from Kathy Pope, 640 E. Valley Circle, North Salt Lake City, UT 84054. The 44-minute playing time is a bit brief, but of minor concern. For those professionals, students, and teachers who are seeking good recorded models of these traditional, often performed works, or anyone interested in an enjoyable listening experience, this disc is highly recommended.

Sony Classical has recently released the Robert Marcellus recording of the Mozart *Concerto* on the Essential Classics series. The musical merits of this celebrated recording with George Szell and the Cleveland Orchestra are well known and need not be discussed here, especially in light of Dennis Nygren's article about Mr. Marcellus in this and the upcoming issue of *The Clarinet*. This recording has appeared in no fewer

than five incarnations since its 1961 recording date, traversing the Epic, Columbia/CBS and now Sony labels. Until this newest version, the Columbia Masterworks LP (MS-6968) was the choice in my collection, which also includes the original Epic LP and CBS' Great Performances CD. I have not heard the CBS Masterworks Portrait version. The Great Performances disc (MYK 37810) has a constricted, dry upper-string sound, is somewhat bass shy, and is generally disappointing in comparison to the Columbia LP. Sony's new remastering (SBK 62 424) results in a significant improvement in the overall sonic impact of this recording. The clarinet/orchestra balance is marginally more successful here, with the soloist placed slightly further back into the orchestral texture. Both of the CD versions are available currently in record stores. The Sony disc is coupled with the two Mozart flute concertos played by Eugenia Zukerman, while the CBS recording is more attractively coupled with the highly regarded Druian/Skernick/Szell version of the Mozart *Sinfonia Concertante*, K. 364. Clearly the clarinet recording is the important item here, and Sony's Essential Classic release, at a budget price no less, is the strongly recommended version.

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—Deseret News



Kathy Pope — Clarinet

1. Hillandale Waltzes (10:47)
—Victor Babkin
2. Chromatic Fantasia (6:19)
—J.S. Bach/arr. G. Langenus
3. Suite on Themes of Gershwin (7:25)
—Paul Harvey
4. Deuxieme Sonate in E Flat Major
—J.S. Bach/arr. Ulmar Gateau
1. Allegro Moderato (3:13)
2. Sicilienne (1:56)
3. Allegro (3:04)
5. Rhapsody for Clarinet (3:53)
—Willson Osborne
6. Il Carnevale di Venezia (6:51)
—Alamiro Giampieri

To order, please send check or money order for \$16.00 postage paid to: Kathy Pope, 640 E. Valley View Circle, N. Salt Lake, Utah 84054. Additional postage for overseas delivery. Questions, call 801.298.3035.

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POMARICO MOUTHPIECES — AN INTRODUCTION AND HISTORY

by Giora Feidman

(This is the first in a planned series of articles on companies that manufacture clarinets, clarinet accessories and other clarinet-related products. The series will be non-commercial in nature and focus on the historical and research aspects of each company's products. Ed.)

The Pomarico firm resides in a little village near Milan in northern Italy, and was founded in 1950 by Cosimo Pomarico, a great clarinetist and teacher in several conservatories in Italy. Knowing that mouthpieces were not always of good quality and caused many problems for clarinetists, he decided to create a better solution.

The first thing to consider was the following: a good clarinet with a mediocre mouthpiece gives a poor quality of sound. A decent clarinet with an excellent mouthpiece gives very good results.

The second consideration was: which material is the most reliable and less likely to deteriorate in time, but at the same time be a good sound conductor? After examining and testing various materials, his choice was crystal.

Glass mouthpieces were already being produced for some time, but crystal mouthpieces meant a big step forward. All one has to do to prove the superiority of crystal is to clink a crystal glass to obtain a clear and lasting note. No other material has this characteristic.

Having decided on the material, some blanks were made to produce mouthpieces for B^b, E^b, alto and bass clarinets, with the bore specially designed to obtain the beautiful, mellow sound characteristic of Pomarico mouthpieces.

Since 1990, following the death of Professor Cosimo Pomarico, the mouthpieces are now being made personally by his son-in-law, Giorgio Clerici, who had worked with him since 1977. Many well-known clarinetists have collaborated with him in studying improvements.

Continuing the search for quality materials (excluding plastic and its by-products, which deteriorate after a short time), mouth-



pieces have been created out of ebony wood — the same wood used for making the clarinet — therefore making a perfect whole. The ebony used for mouthpieces is very well seasoned and specially treated.

A recent conversation with Giorgio Clerici provides more information about his mouthpieces:

G.F. What is the most obvious difference between a crystal mouthpiece and an ebony one?

G.C. Crystal always produces a darker tone, while ebony gives a lighter, brighter tone.

G.F. If somebody wants an even darker tone, can you do anything about this?

G.C. Yes. We must work on the baffle inside the mouthpiece and leave the facet wider.

G.F. Are the mouthpieces manufactured entirely in your workshop?

G.C. Yes. Crystal is a very sophisticated material, and we need diamond grindstones to work it. This phase of the production is checked personal-

ly and constantly by me. As far as the ebony wood mouthpieces are concerned, we have a craftsman wood turner who provides us with the rough blanks. The definitive phases take place in our workshop.

G.F. What difference can one notice between handmade and mass produced mouthpieces?

G.C. Our mouthpieces, which are always handmade, have tiny differences in the openings which make them particularly sought after — not being all exactly alike, as in the machine made ones.

G.F. How long do your mouthpieces last?

G.C. The crystal ones, unless accidentally broken, remain unaltered and last a lifetime. The ebony wood ones are sensitive to climatic variations, high humidity or dry conditions.

G.F. Why do you have many different openings in your mouthpieces?

G.C. This is easily answered. Every different clarinet school in the world uses a particular opening. For example, the majority of clarinetists in the U.S.A. play with a 1.05–1.10 mm. tip opening, while in neighboring Mexico they play with the 1.30–1.45 mm. opening.

G.F. Why are crystal mouthpieces not very popular in some countries?

G.C. Because many clarinetists have never tried them. They may have played with glass ones, but the results are very different.

G.F. Do you produce only mouthpieces?

G.C. Up until now, yes. Recently I have been preparing a ligature which consists of a single ring about 7 mm. wide called a "light ligature." By moving it a little up or down on the mouthpiece, one can modify the strength of the reed without having to change it.

G.F. In all these years you must have met many clarinetists. Can you tell us any of their secrets?

G.C. Yes. A clarinetist's personality tends to reveal itself when he tries mouthpieces, and also his existential problems. When a really good, serious clarinetist visits me, he usually finds among the 10 mouthpieces I put at his disposal about six excellent, two good and two mediocre. Some



people have not found a mouthpiece to suit them among 50 — some too dark a sound, some too light and some too bright! This reveals an insecure player who wants to solve his problems with the mouthpiece.

G.F. When you study a new opening, how do you go about getting it known?
 G.C. In Italy, in the conservatories we organize demonstration days to illustrate the new characteristics for both teachers and students and to allow them to try the new openings. For foreign countries, I advertise in specialized magazines, like *The Clarinet* and *Das Orchester*.

ABOUT THE WRITER...

Giora Feidman was born in Argentina, studied at the conservatory in Buenos Aires, and is regarded as one of the world's greatest interpreters of Klezmer music. At age 20 he became the first clarinet of the Israel Philharmonic Orchestra, where he remained for 18 years. It was in Tel Aviv that he began his constant and untiring research into the Jewish musical heritage which was to take him to concert halls all over the world.

Clarinet Recordings



TRIO INDIANA: James Campbell, Eli Eban, Howard Klug, Clarinets — **CD734**
 Jean-Michel Defaye, Six Pièces D'Audition; Peter Schickele, Dances for Three; Gary Kulesha, Political Implications (with David Shea, clarinet, assisting artist); Michael Kibbe, Ebony Suite; Frederick Fox, Time Weaving. Trio Indiana is the clarinet faculty at the Indiana University School of Music. Each of the three is a world-renowned soloist and chamber musician.



THE VERDEHR TRIO: Elsa Ludewig Verdehr, Clarinet; Walter Verdehr, Violin; Gary Kirkpatrick, Piano: **The Making of a Medium**. An acknowledged leader in new music, the Verdehr Trio has commissioned over 100 works for this combination by most of the world's most prominent composers. The continuing series of compact discs on the Crystal label now numbers five:

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THE 1996 I.C.A. Young Artist Competition

A Report by Alan E. Stanek,
YAC Coordinator

The 1996 Young Artist Competition was held last July during the I.C.A. ClarinetFest at Cité Universitaire of the Université de Paris in Paris, France. Twenty-seven tapes were submitted representing eight countries, including Argentina (2), Australia (2), Belgium (1), Bermuda (1), Hungary (2), Israel (1), United Kingdom (1) and the United States (17). The screening committee included RIchard Maynard, professor of clarinet at Boise State University.

sity, and Michael Bangston of Northwest Nazarene College, Nampa, Idaho.

Twelve candidates were selected to be invited to the semifinal round held in Paris. Those invited were Heidi Aufdenkamp (USA), Tamara Cuypers (Belgium), Laura Gantier (USA), Bryan Guidry (USA), Jason P. Lacey (USA), Dean J. Leblanc (USA), Heike J. Lund (USA), Cindy Matthews (USA), Gyorgy Ree (Hungary), Guillermo Alberto Sanchez (Argentina), Rudolf Sztak (Hungary) and Diana Tolmie (Australia).

In the semifinal round held Thursday morning, July 4, the contestants played the first movement of Mozart's *Concerto in A*,

K. 622 and the second piece of Charles Whittenberg's *Three Pieces for Clarinet Alone*, Op. 29. The performers were supported by the fine piano collaborations of Sandrine Casha and Nicholas Dessenne. The international panel of distinguished judges consisted of József Balogh (Hungary), Michèle Gingras (USA), Sylvie Hue (France), Kazuko Ninomiya (Japan) and Robert Spring (USA).

Dean J. LeBlanc, Gyorgy Ree, Guillermo Alberto Sanchez, and Rudolf Sztak were passed into the final round which was held on Friday afternoon, July 5. The composition for the final round was Antoni

International Clarinet Association 1997 Young Artist Competition

Eligibility: The Competition is open to clarinetists who shall not have reached the age of 27 years before January 1, 1998, provided that they are not currently under major artist management.

Application: Send materials postmarked no later than Friday, April 25, 1997, to:

I.C.A. 1997 YAC • Robert Spring, Coordinator • School of Music, Arizona State University • Tempe, AZ 85287-0405 U.S.A.
Phone: 602.965.4306 • FAX: 602.965.2659 • e-mail: Robert.Spring@asu.edu

CONTEST RULES

- Application fee:** For I.C.A. members, a fee of \$25 U.S. (please attach proof of membership). For non-members, the fee is \$60 U.S., which includes the \$25 membership fee for the I.C.A. Make amount payable to the I.C.A. in U.S. currency. This fee is nonrefundable.
- Good quality cassette tape recording** containing the following repertoire in this order:

1. Giocchino Rossini	<i>Introduction, Theme and Variations</i>	Oxford University Press
2. Miklós Rózsa	<i>Sonatina for Clarinet Solo, Op. 27</i>	Rongwen
3. Leonard Bernstein	<i>Sonata for Clarinet and Piano</i>	Warner Bros.

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.
- A photocopy of the **contestant's driver's license, passport, or birth certificate** as proof of age.
- Both the **private teacher**, if any, and the **contestant** attest, in a **separate written and signed statement**, that the **recording is the playing of the contestant and has been unedited**.
- A **summer address, telephone number, and e-mail address, if applicable**, should be provided if different than those used during the academic year.

Please note that no application form is required

JUDGING

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

Preliminary judging will be by taped audition. Semifinalists will be chosen by committee. Letters of notification will be mailed by Monday, May 12, 1997. Semifinal and final rounds will be held at the ClarinetFest '97 to be held at Texas Tech University, Lubbock, Texas, from July 9 to 13, with repertoire consisting of the works listed above.

Past first-prize winners 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 finalists. All semifinalists will receive free registration at ClarinetFest '97. Travel expenses will be the responsibility of the contestants.

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

PRIZES

first prize — a new clarinet, \$1,000 and a performance of the Rossini *Introduction, Theme and Variations* with band
second prize — \$750, third prize - \$500



(l to r): Bob Spring, Michéle Gingras, Kazuko Ninomiya, Sylvie Hue, Rudolf Szitka (first-prize winner), Sandrine Casha (accompanist), Gyorgy Ree (second-prize winner), Guillermo Alberto Sanchez (third prize winner), Alan Stanek (coordinator), József Balogh (standing behind Kazuko Ninomiya)

Szalowski's *Sonatina*. The finalists were accompanied by Sandrine Casha. The same jury heard both rounds and after careful deliberation chose the prize winners. Third prize of \$500 (US) was awarded to Guillermo Alberto Sanchez, a 25-year-old native of Argentina, and a graduate of the Conservatory of Music in Tucumon. He was a student of Mariano Fragioni in Buenos Aires, and has been the assistant principal and E[♭] soprano in the National Symphony Orchestra in Buenos Aires since 1994. Previously he taught at the School of Art and Music of the University National Tucumon (1990–1994) and was the assistant principal and bass clarinet in the Orchestra of the University of Tucumon (1987–1994).

The second prize of \$750 (US) was awarded to Gyorgy Ree, a 24-year-old native of Budapest, Hungary. He is a 1995 graduate of the Ferenc Liszt Academy of Music in Budapest and the student of Tibor Dittrich. At the age of eight years he began to play the recorder, and at 12 changed to the clarinet, where his first teacher was Endre Gyulai. In 1986 he enrolled in the Béla Bartók Conservatory (secondary music school) in Budapest and studied with Laszlo Kraszna. In 1989 with some other Hungarian clarinetists they established the Ebony Clarinet Ensemble, which won the first prize at the National Chamber Music Competition in Budapest in 1990. He has been working with the Budapest Opera House Orchestra since 1993 and is one of the founders of the Budapest Clarinet Quartet.

The first prize, consisting of a cash award of \$1,000 (U.S.) plus a new clarinet

from H. Selmer et Cie, was awarded to Rudolf Szitka, a 22-year-old native of Miskloc, Hungary. He began playing the clarinet at age 10 with his first teacher, József Novak, in Miskloc. In 1987 at the National Competition for Young Clarinetists he won the third prize. Between 1988 and 1992 he attended the Béla Bartók Secondary Music School in Miskloc and studied with Andras Horn. Since 1992 he has been studying at the Ferenc Liszt Academy of Music in Budapest. His teacher during the first year was Tibor Dittrich and Béla Kovacs during the second year. In 1993 he began work at the Hungarian Opera House Orchestra and with



Alan Stanek presenting the first-prize award to Rudolf Szitka; second-prize winner Gyorgy Ree is on the right

some other students established the Concordia Woodwind Quintet which won prizes at the Vienna-Praha-Budapest Chamber Music Competition and the International Chamber Music Competition in Trapani. He was a member of the Mahler Youth Orchestra in 1995, conducted by Claudio Abbado. Rudolf gave a stunning performance of Szalowski's *Sonatina* on Saturday morning in the Theatre.

The I.C.A. expresses its appreciation to Georges and Patrick Selmer of H. Selmer et Cie. for the donation of one of its fine clarinets and to Boosey & Hawkes/ Buffet Crampon Inc., the G. Leblanc Corporation and the Yamaha Corporation for their generous support of this important event by providing the cash prizes. All contestants were given free tuition to the ClarinetFest by the Festival directors. Hearty congratulations and thanks to all involved! Please see the announcement elsewhere in this issue for information on the 1997 Young Artist Competition to be held at the ClarinetFest at Texas Tech University in Lubbock, Texas, U.S.A. Coordinator of the 1997 Young Artist Competition will be Robert Spring, I.C.A. President-elect.

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THE NINETEEN NINETY-SIX High School Solo Competition

*A Report by Michael Galván,
Ithaca College*

During the 1995-1996 season, the International Clarinet Association sponsored its annual High School Solo Competition. Secondary school clarinetists from across the United States and around the world prepared and recorded their best performances of some challenging repertoire to be judged, compared and commented upon. While today superla-

tives sometimes come too easily, one may say without hesitation that the teen-age clarinetists in this competition uniformly played with polish, poise, aplomb and outstanding dexterity. It was a daunting and immensely pleasurable task to identify the best of the best from this talented group. Tapes came from Germany, Hungary, Taiwan and the United States.

The entries, anonymous and labeled only by number, were judged in May 1996 at Ithaca College by clarinet professors Michael Galván and Richard Faria. Each student performed *Arlequin* for solo clarinet by Louis Cahuzac and *Solo de Concours* for clarinet and piano by André Messager. The performers received written comments and critiques from the judges, and the first, second and third place winners received cash awards.



The third prize and \$250 was awarded to **Márton Papp**. Born in Budapest, Hungary in 1978, Márton began clarinet nine years ago. He studied in Salgótarján with Lajos Becze, and it was from his

inspiration that Márton became interested in the clarinet and came to enjoy clarinet playing. This year he graduated from the Béla Bartók Secondary Music School in Budapest, where his teacher was László Kraszna. He played in the Music School Orchestra, and some years ago established the Prestige Clarinet Quintet with some fellow students.

Márton won first prize in the Hungarian National Competition in 1989 and 1993. He has passed the entrance examination at the Ferenc Liszt Academy of Music in Budapest, and will begin there in September. Márton would like to be a soloist, play chamber music and play in an orchestra. Meanwhile, when he isn't playing the clarinet, he goes in for some sports, fishes and spends time with his dog.

Second prize winner, **Alexander Fiterstein**, received \$350. He was born in Minsk in the former Soviet Union in 1977. Alex's family immigrated to Israel when he was two, and he began piano at age five and clarinet at age 11. He has



International Clarinet Association 1997 High School Solo Competition

Contest Rules

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, 1997.

Application: The following materials must be received no later than May 5, 1997, addressed to:

ICA 1997 High School Competition

Gerald King, School of Music, University of Victoria, P. O. 1700, Victoria, British Columbia, Canada V8W 2Y2

1. Application fee: \$25 for current ICA members, \$35 for nonmembers. Payment may be made by check or money order. Make checks payable to the International Clarinet Association in U. S. dollars. Please use an International Money Order or check drawn on a U. S. bank. The fee is nonrefundable.
2. Good quality cassette tape recording with the following repertoire in the following order:

Camille Saint-Saëns, *Sonata for Clarinet and Piano*, Op. 167
Francis Poulenc, *Sonata for Clarinet and Piano*, Movement II, Romanza

The recording should be made on new tape on one side only, with noise reduction clearly marked. Both works must be performed with accompaniment. 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 typed statement attesting that the recording is the playing of the contestant. The statement must be signed by the contestant and should include the contestant's name, permanent address, home telephone number, class level and name of school.
5. Name, address and telephone number of clarinet teacher.

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 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 with U.S. 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 sent by May 31, 1997 and an announcement will be printed in the November/December issue of *The Clarinet*.

Prizes

First prize — \$500; Second prize — \$350; Third prize — \$250

performed concerts and recitals in Israel, Latvia and the United States. He attended the Israel Arts and Science Academy in Jerusalem, studying clarinet with Eli Heifetz. Since 1994 he has attended Interlochen Arts Academy in Interlochen, Michigan and studies clarinet there with Richard Hawkins. In the summers of 1994 and 1995 he was principal clarinet of the World Youth Symphony Orchestra and two-time winner of the Interlochen Arts Camp Concerto Competition, playing Mozart and Debussy. He also took first prize in the 1993 and 1995 Ben Haim Competition for Young Musicians in Jerusalem. In 1996 Fiterstein won the Interlochen Arts Academy Concerto Competition with the Copland *Concerto*. This year he was principal clarinet of the Arts Academy Orchestra. Alex will be attending the Juilliard School in the fall. He plans to pursue a performing career in music.

The first prize winner in the 1996 International Clarinet Association High School Competition was **Balint Karosi**. He received a prize of \$500. Balint is 17 years old, born in Budapest in 1979. He began to play clarinet eight years ago under his first teacher, Endre Gyulai. He is currently a student at the Béla Bartók Secondary Music School in Budapest. This year he will be a fourth-year student, studying clarinet with László Kraszna. Balint plays in the Music School Orchestra and plays in the Prestige Clarinet Quintet, the ensemble he formed with third prize winner Márton Papp and their fellow music students. Last year Balint won the first prize at the National Competition in Hungary. He also received the third prize at the "Concertino Praha" International Competition.

After finishing secondary school, Balint would like to study music at the Liszt Academy. He is also proficient on piano and organ, and would like to continue to study these instruments, as well as clarinet, at the Academy. After finishing there his future plans are to play in an orchestra. Balint says that in his free time he likes to go to the banks of the Danube and fish.

A special note should be made about the participation and success of the Hungarian Clarinet Society in this year's High School Solo Competition. At the 1995 ClarinetFest



in Tempe, József Balogh, president of the Hungarian Clarinet Society, mentioned over barbecue and beer that he regretted that more Hungarian students couldn't participate in the competition. His country's economic state and lack of access to quality recording equipment made fuller participation difficult. He promised that with the help of the Hungarian Clarinet Society for fees and recordings that more students would be able to compete. Their efforts were clearly a success. They helped seven students enter the competition, and with two more Hungarian students from another

music school, made an excellent showing among an international pool of exceptional young players.

While much has been said about declining numbers of students playing the clarinet, this competition again offered convincing evidence that the best young musicians are playing with ever-increasing mastery. We congratulate them and their parents, and applaud and thank the large group of teachers represented in the High School Solo Competition. We can look forward to the 1997 competition. Contest details can be found in this issue of *The Clarinet*.

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1997 ORCHESTRAL AUDITION COMPETITION CLARINETFEST '97

Eligibility: Open to clarinetists of any age who are not currently employed as full-time members of a professional symphony orchestra.

Application: For all contestants, send materials postmarked no later than Monday, April 14, 1997, to:

ClarinetFest '97 OAC
Raphael Sanders, Coordinator
Hardin-Simmons University, School of Music
P.O. Box 16230
Abilene, TX 79698 U.S.A.

Tape to be sent: Good quality cassette tape with the following first clarinet excerpts in this order: Mozart — *Concerto* - exposition; Mendelssohn — Scherzo (*Midsummer Night's Dream*), mm. 1-48; Beethoven — *Symphony* #6, mvt.1 (2 before K — 17 after K), mvt.2 (1 before D — 9 after D); Brahms — *Symphony* #3, mvt.2 (top — m.22); Rimsky-Korsakov — *Capriccio Espagnol*, mvt.1 (both solos), mvt.3 (11 after K to end); Stravinsky — *Firebird* 1919 - Firebird Variation (complete); Schubert — *Symphony* #8, mvt.2 (mm. 66-83 and 225-233).

Also send: 1) Application fee of \$50 payable to Texas Tech University-ClarinetFest '97; 2) A separate written statement, signed by contestant, stating that the playing on the tape is that of the contestant; 3) A summer address and phone number.

JUDGING: Judging of tapes will be conducted without knowledge of the contestants. Do not include any identification or speaking on the cassette or tape box. Semi-finalists will be chosen from taped audition. Semi-final and final round auditions will be scheduled events at ClarinetFest '97 (July 9-13, 1997) with contestants receiving comments from professional orchestral clarinetists participating at the conference. Repertoire will be the same as for the tape. Contestants accept the decision of the judges as final. All semifinalists receive free registration at ClarinetFest '97 but are responsible for their own travel, hotel and meals. Letters of notification to all applicants will be sent by May 5, 1997.

PRIZES: 1st Place — \$300 gift certificate for merchandise at International Musical Suppliers and one custom mouthpiece by Gregory Smith of the Chicago Symphony. 2nd Place — \$100 gift certificate at International Musical Suppliers and one custom mouthpiece by Gregory Smith.

For questions please call ClarinetFest '97 (806)-742-2270. Robert Walzel, Coordinator.

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International Clarinet Association Research Center Norman Heim, Coordinator

Procedures and Regulations for Borrowing Material from the I.C.A. Research Center Effective September 1, 1996

1. A period of two months is normally the maximum time for materials to be borrowed. A prompt return is expected so that all members have an equal opportunity.
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International Clarinet Association 1997 Composition Competition

\$500 Prize

The International Clarinet Association announces its fifth annual composition competition. This year's competition calls for a work for clarinet quintet with strings (B^b or A clarinet with string quartet: two violins, one viola and cello). Entries should be unpublished; no minimum or maximum length is required. A standard analog audio tape **must** accompany the score (MIDI or synthesized interpretations are acceptable). No application form is necessary to apply; entries must be labeled with the composer's name, address and telephone number. Send a copy of the score (parts optional) and securely packaged cassette tape postmarked no later than April 10, 1997 to:

Ms. Michèle Gingras, Chair • I. C. A. Composition Competition
Department of Music • Miami University • Oxford, OH 45056 USA
Home phone and fax (513) 523-6720 • Office phone (513) 529-3071 • Office fax (513) 529-3027
Web page: <http://miavx1.muohio.edu/~gingram/>
e-mail: gingram@muohio.edu

In addition to a \$500 prize, the winning composition will be performed at the 1997 ClarinetFest at Texas Tech University in Lubbock. Competition results will be announced by mail in late May. 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.

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International Clarinet Association CD Recording Project Announces a Call for Tapes

Purpose: The purpose of the I.C.A. CD Recording Project is to record significant music for clarinet which is not readily available in the current recorded repertoire.

Eligibility: Any member of the I.C.A. may apply.

Deadline: Tapes must be received by January 31, 1997 (see address below).

Requirements:

1. Each member may only submit one tape of a performance of one composition for consideration by the committee.
2. The composition may be for clarinet solo (any size or shape clarinet), or in chamber ensemble of no more than five performers.
3. Preference will be given to works less than 20 minutes in duration.
4. Members whose performances were selected for the 1996 I.C.A. Recording Project are not eligible to apply.
5. Initial submission should be made on a standard cassette tape, one side only. Artists whose performances are selected will be expected to provide a CD-ready digital master tape which meets the specifications to be supplied by the CD Recording Project Committee. The I.C.A. will be responsible for the production and distribution of the compact disc.

Judging:

1. Judging of tapes will be conducted with no knowledge of the performer(s). Do not include any identification on the cassette or on the cassette box. There should be no speaking on the tape.
2. Notification of selected artists will be made by March 15, 1997. The final master tape will be due to the CD Recording Project Committee by June 15, 1997.
3. All tapes 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).

Submission and all inquiries should be addressed to:

Eric P. Mandat, Chair, I.C.A. CD Recording Project Committee
School of Music, Southern Illinois University • Carbondale, IL 62901-4302
Office: 618/453-5828 • FAX: 618/453-5808 • e-mail: emandat@siu.edu

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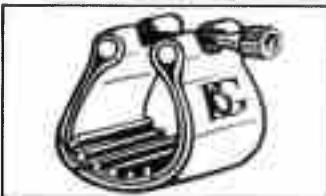
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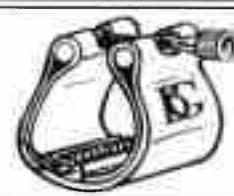
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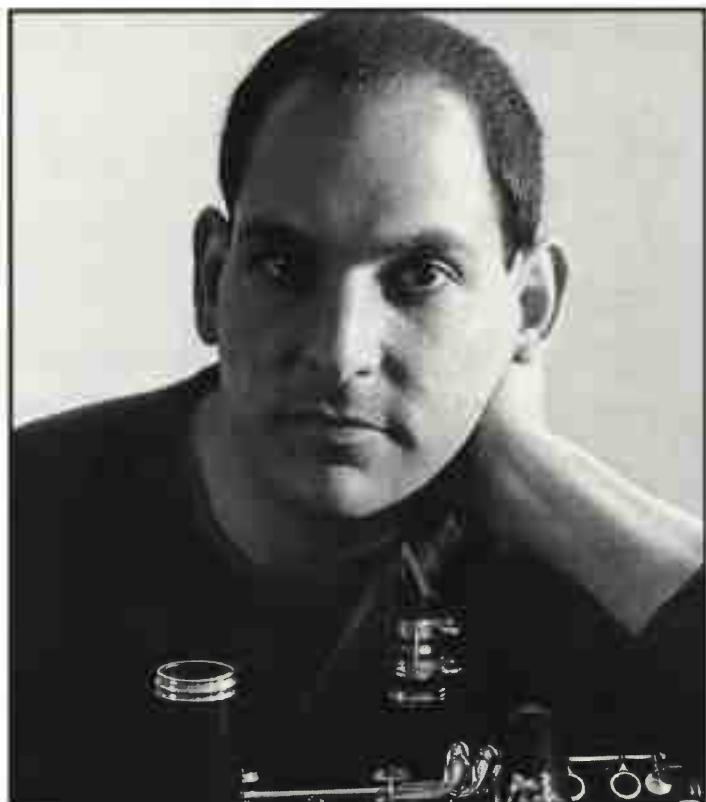
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Larry Passin - Artist Profile



Larry Passin, Principal Clarinet of the Barcelona Symphony Orchestra, began his career as Principal Clarinet of the Fort Wayne Philharmonic at age 22, having just won the Cleveland Institute of Music Concerto Competition as a student of both Franklin Cohen and Ted Johnson. In 1996 he joined the Aspen Music Festival as a faculty member and performer serving as Principal Clarinet in the Aspen Chamber Symphony and Festival Orchestra. A frequent soloist, both in Spain and the United States, Larry has met with critical acclaim performing the Clarinet Concertos by Mozart, Weber, Copland and Nielsen. His World Premiere of the Concerto by Jesus Rodriguez-Pico is available on compact disc. Mr. Passin performs on Buffet R-13 clarinets, a Pyne model ~M mouthpiece, a Pyne model 4+ barrel and Vandoren reeds. As a musical ambassador for American culture in Spain he traditionally hosts a homemade Thanksgiving feast that is much appreciated by his Spanish amigos.

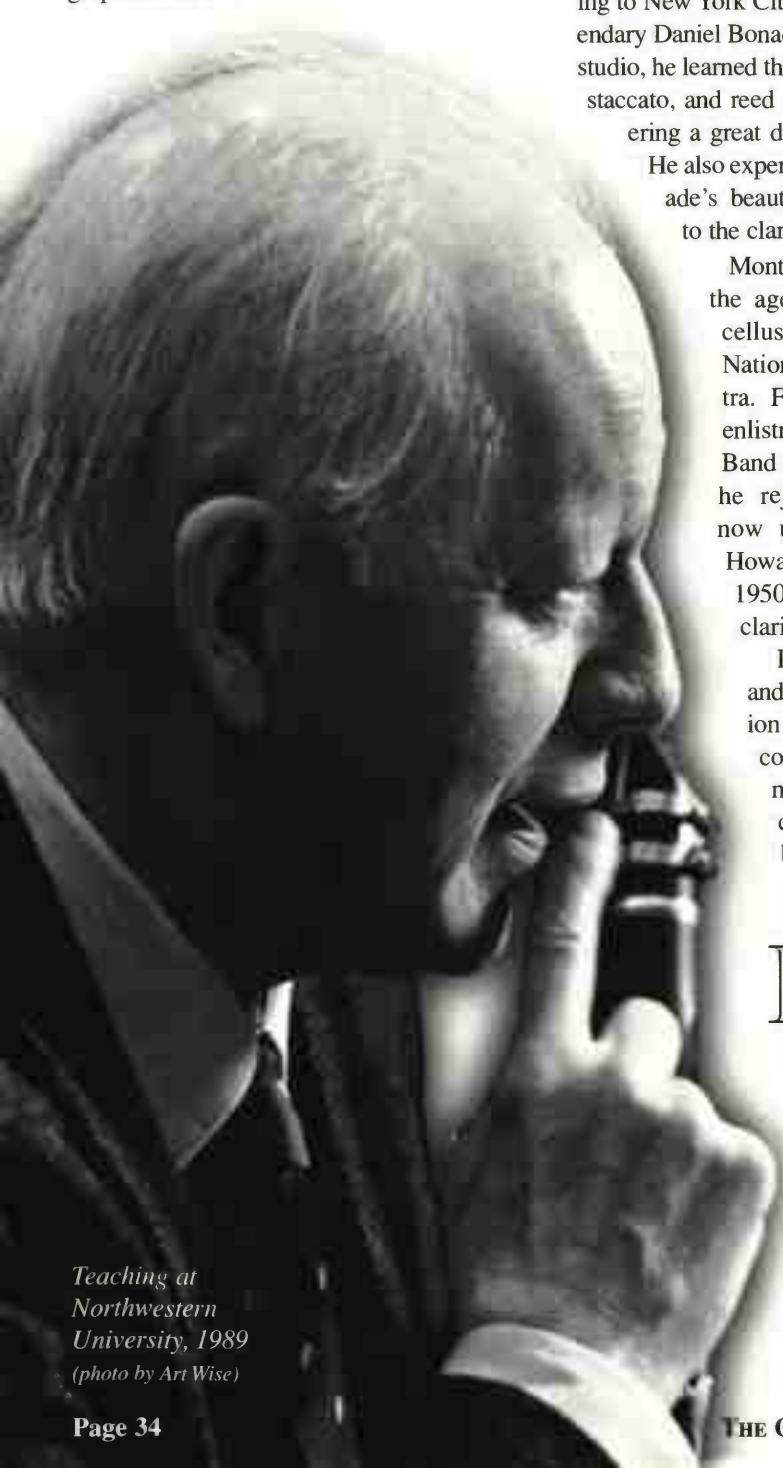
Mr. Pyne is professor of clarinet at the Ohio State University and principal clarinet of the Buffalo Philharmonic Orchestra (retired).

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Robert Marcellus, one of America's greatest and most influential clarinetists and teachers, died in Sister Bay, Wisconsin, on March 31, 1996, at the age of 67. His death followed a long and brave struggle with the debilitating consequences of diabetes. Known primarily as the principal clarinetist of the Cleveland Orchestra from 1953 to 1973, and as a distinguished teacher at the Cleveland Institute of Music and Northwestern University, Mr. Marcellus also molded a successful career as a music director, conductor, clinician, adjudicator, and festival coordinator and artist performer. The following is a biographical sketch.



Robert Marcellus was born on June 1, 1928, in Omaha, Nebraska, to J.D. Donald and Louise Schayland Marcellus. He studied some piano as a youth and began clarinet when he was 11. Following a move to Minneapolis in 1940, he began clarinet lessons with Earl Handlon, bass clarinetist of the Minneapolis Symphony. Marcellus often credited Handlon for insisting on a correct approach to the basics — technique, tone production, and articulation — and for developing his knowledge of orchestral repertoire.

Shortly after his graduation from Washburn High School, the family moved to Washington, D.C. Robert began commuting to New York City to study with the legendary Daniel Bonade. In Bonade's famous studio, he learned the refinements of legato, staccato, and reed adjustment, while covering a great deal of varied literature.

He also experienced personally Bonade's beautiful, singing approach to the clarinet.

Months later, in 1944 and at the age of 17, Robert Marcellus was appointed to the National Symphony Orchestra. Following a three-year enlistment in the Air Force Band and some further study, he rejoined the orchestra, now under music director Howard Mitchell, where, in

1950, he became principal clarinet at age 22.

In 1951 Robert first met and fell in love with Marion Salb, who would become his loving wife of more than 42 years. The couple wed on September 1, 1953.

This same year, he was invited by George Szell to become principal clarinetist of the Cleveland Orchestra, a position he would hold for 20 years. Under Szell, this orchestra became a world class ensemble — unparalleled in execution and refinement. During this 20-year period, members of the Cleveland Orchestra frequently toured nationally and internationally, experienced more than 200 recording sessions, and realized the dream of a superb new summer home with the completion of the Blossom Music Center in 1968.

During his Cleveland tenure, Robert Marcellus appeared as soloist under conductors Szell, Pierre Boulez, Istvan Kertesz, Louis Lane, Erich Leinsdorf, and Robert Shaw. With George Szell, he recorded the Mozart *Concerto in A* in 1961 for Columbia Records. This internationally acclaimed recording has been reissued many times and is currently available on compact disc and audio cassette.

Marcellus also performed as soloist, chamber player, and principal clarinetist in the orchestras at the Casals Festival in Puerto Rico (1959–1963) and the Peninsula Music Festival in Door County, Wisconsin (1954–1961). Other significant chamber music performances included those at Kennedy Center in Washington, D.C., and those with the Chamber Music Society of Lincoln Center, including the inaugural concerts of the Society in Alice Tully Hall.

His career in teaching included heading the clarinet department of the Cleveland Institute of Music from 1959 to 1974, directing wind chamber music studies at the Blossom Festival School at Kent State University, and, from 1974 to his retirement in 1994, holding the position of professor of clarinet at Northwestern University. Also at Northwestern, he directed

Remembering Robert Marcellus — 1928–1996 **PART I**

Written and Compiled
by Dennis Nygren

Teaching at
Northwestern
University, 1989
(photo by Art Wise)



Robert Marcellus, 1952; On the cover of Woodwind World, April 10, 1961

week-long master classes in clarinet for 12 successive summers through 1987.

In 1971, following conducting experiences with the University Circle Orchestra and Chamber Ensemble and the Blossom Festival School, Robert Marcellus was appointed music director and conductor of the Cleveland Philharmonic, a position he held until 1977. His career in conducting now firmly established, he was subsequently appointed music advisor and conductor of the Canton Symphony (1975–1977), and music director of the Interlochen Arts Academy Symphony Orchestra (1977–1984) and the Northwestern University Symphony Orchestra (1978–1984). In 1974 he co-founded and became music director of



Marcellus at the Blossom Music Center in the summer of 1968

the Scotia Chamber Players in Halifax, Nova Scotia, where he remained active until 1992. Marcellus appeared as a guest conductor with the Minnesota Orchestra, Detroit Symphony, St. Louis Symphony, at the National Arts Center in Ottawa, with the Atlantic Symphony, St. Louis Little Symphony, Victoria Symphony, Kent/Blossom Music, the Peninsula Music Festival, and the World Youth Orchestra at Interlochen, Michigan. *St. Louis Post-Dispatch* critic James Wierzbicki wrote of his 1990 conducting performance, "his handling of the three works ... seemed just as natural and unpretentious ... just as profound as the Mozart he committed to disc almost 30 years ago."

Diagnosed with diabetic retinopathy and having suffered one retinal hemorrhage in the early 1970s, Robert Marcellus resigned from the Cleveland Orchestra in 1973. Despite extensive treatments, he lost his sight entirely in 1984, but continued to teach and conduct.

In January, 1988, he was featured on Charles Kuralt's *CBS Sunday Morning* television program. Honorary doctoral degrees were granted from Dalhousie University in Halifax and Lawrence University in Appleton, Wisconsin. Since 1978, the principal clarinet chair in the Cleveland Orchestra has been permanently endowed as "The Robert Marcellus Chair."

Robert Marcellus is survived by his wife, Marion; one sister, Ruth Biel; one niece; two nephews; and many dear friends, devoted colleagues and students. The following are expressions and remembrances of Robert Marcellus by various musicians — former colleagues, conductors, performers, administrators and students — whose lives he touched.

REMEMBERING ROBERT MARCELLUS:

Bob Marcellus and his wife Marion were already firmly committed to the Peninsula Music Festival and Door County when Thor Johnson invited me as a soloist during the summer of 1959. Thus began my long and treasured friendship with Bob and Marion — one which has become more treasured with each passing year.

Bob was George Szell's choice as principal clarinetist during the golden period of the Cleveland Orchestra. He was the finest clarinetist of his time, perhaps of all time. Yet his range of interests was incredibly

broad. He loved flying and everything about airplanes. He was devoted to his ham radio, earning his license in record time even with his eyesight gone. He was an addict of vintage movies and had total recall of their casts. He was a fine and enthusiastic golfer. He revered the Lord and the Lord's creation. He was passionate about the silence, the beauty and the preservation of nature. He hated litter and noise.

Until the last crippling states of his diabetes he possessed a Churchillian command of the English language. His conversation was urbane, witty, economical, and often wonderfully and gently droll— always just the right, elegant choice of word. He was as thoroughly American as the jazz he loved, and fiercely patriotic.

Above all, he believed in integrity, quality, and the highest attainable standards in all he did and all that touched his life. I will miss him deeply. But I am grateful for his friendship and his example.

John Browning,
Concert Pianist and
Recording Artist

I was privileged to know and work with Mr. Marcellus for the last 17 years. He always had an aura and a sign of an uncompromising servant of the great art of music performance.

He inspired me consistently in three major areas of our common artistic activities: playing, teaching and conducting. For me, Bob was always like a large shining star, an ideal example, demanding perfection from others and from himself.

Bob played a major role in my own life, believing in my abilities so much as to recommend me first as a Guest Conductor with the Interlochen Academy and later as a successor of Thor Johnson and Michael Charry as the Music Director of Peninsula Music Festival.

He left an enormous mark on my life in music. I use his observations, remarks and recommendations routinely, as well as his complete orchestral parts here at Northwestern. His presence here is and will be constant.

Victor Yampolsky,
Music Director,
Northwestern University
Symphony Orchestra,
Peninsula Music Festival

One of the world's greatest clarinetists, Robert Marcellus, had retired from the Cleveland Orchestra, and was conducting

and teaching at Northwestern University...

There appeared one day a tall handsome, erect and well-groomed gentleman who said, with a most pleasant smile on his face, "Mr. Jacobi, I'm Robert Marcellus." Immediately a love affair developed between Bob Marcellus, Interlochen and its students.

Those who were at Interlochen during the Marcellus years will forever remember that special time in their lives when their hearts and souls were touched by Robert Marcellus through the beauty of music.

Roger E. Jacobi,
President Emeritus,
Interlochen Center for the Arts,
Interlochen, MI

Robert Marcellus and I had a wonderful 14-year collaboration as first and second/E♭ clarinetists with the Cleveland Orchestra between 1959 until his retirement in 1973. I believe Bob was the premier clarinetist of his day, and he set the standard for everyone. His degree of excellence never wavered as he was like his orchestra mentor, George Szell, who relentlessly strove for musical perfection.

In 1959, as a young clarinetist making the transition from a minor to a major orchestra, I was fortunate to have Bob as the principal of the section. He gave generously of his time and talent to make that move easy for me; he was always a gentleman in our relationship.

He had a fine sense of humor which made the job easier. One example that I recall took place during our 1959–60 transcontinental tour in which I had a hair-raising experience with Szell. During that season Szell was very complimentary of my playing and our relation was a comfortable one; however, on that tour, I decided to test the academic field at each of the universities at which we played. Word of my interviews got to Szell and he was furious, as in his mind no one left the Cleveland Orchestra of his own volition. At our next rehearsal Strauss's *Till Eulenspiegel* was scheduled and Szell decided to demonstrate to me that being a member of the orchestra was not to be taken lightly and he began to take apart every phrase that I played. There was either a problem with rhythm, intonation, or the character of the phrase was not correct; each solo had something not to his liking. So after raking me over the coals throughout the entire work, at the end Bob asked, "Mr. Szell, besides all that how was it?" Szell and the orchestra burst into laughter.

Bob's memory will be perpetuated and remain with us through his excellence of performance documented by the recordings made between 1956–73 with Szell and the Cleveland Orchestra and the legacy he left through his students.

Theodore Johnson,
E♭ and 2nd Clarinet,
Cleveland Orchestra, 1959–1995

I was privileged to know and work with Robert Marcellus for some 40 years. He was a great musician, and a superb performer and teacher. His playing for 20 years in the Cleveland Orchestra was both a daily pleasure to his colleagues and cumulatively an inspiring model of brilliant, subtle, and eversearching artistic responsibility and personal development.

Louis Lane,
Faculty,
Cleveland Institute of Music
Oberlin Conservatory of Music;
Former Conductor, Cleveland Pops
Orchestra, Cleveland Sinfonia

On the recommendation of my former teacher, Mr. Vincent Abato, I met and began studying with Bob in March of 1951. I had just joined the Air Force Band in Washington, D.C., which Bob had recently left to become principal in the National Symphony.

He made many changes in my playing. I was soon using a Bonade mouthpiece with Melior reeds. A long list of LPs became my listening assignments — lots of Bonade and some McLane. His influence on my playing was pivotal from that time to the present. I attended every concert I could at Constitution Hall. Bob placed a great emphasis on "Tonal Concept" and although his sound was different from what it would become in Cleveland, it was a beautifully burnished sound with warmth and clarity that carried right to the back of the Hall. The musicality, execution and articulation were impeccable. The mature darker hues would come later in Cleveland along with a change in equipment.

He was, even at that young age, a gifted diagnostician and an inspiring teacher. We became good friends, played golf and listened to and discussed jazz, especially Bird, Diz and Gerry Mulligan's "New" piano-less quartet. It was just at the time when Charlie Parker dramatically changed the direction of jazz, and consequently there was a lot of heat in these discussions. Bob was intensely passionate in his feelings about all music



In his studio, mid 1970s

(along with just about everything else for that matter), and a lot of excitement was generated in our exchange of ideas. His comments were always perceptive and penetrating. Interestingly, each time I recreate those days in my mind's eye, I still see him as a perfect pied piper on stage playing the Copland [*Concerto*] magnificently.

In addition to his widely acclaimed talents as a truly great clarinetist and teacher, he was unique, highly principled, and a fiercely independent thinker. I miss him a great deal.

Ron Odrich,
Jazz Clarinetist and
Recording Artist; D.D.S

Robert Marcellus and I sat next to each other for 20 years in the orchestra that was labeled "The World's Best," the Cleveland Orchestra. When Bob joined the orchestra in 1953 Maurice Sharp was principal flute, Marc Lifshey was principal oboe, and I was principal bassoon. At the very first rehearsal Bob fit into our group perfectly, as if he had been with us for years. Bob set an extremely high standard of musicianship and comradeship, always blending with whomever he played.

Bob's recording of the Mozart *Concerto* with George Szell stands as a monument to his ability as a musician. There are other performances that survive only on tape. One is the Schubert *Octet* which George Szell conducted in December, 1965. This was done with an enlarged string section and is a wonderful performance. The other performances were in 1970 when Erich Leinsdorf came as a guest conductor. One of his concerts started with the Beethoven *Quintette* for piano and winds with Victor Babin on piano. The last one that comes to mind was the Leinsdorf concert that started with *The Shepherd On The Rock* by Schubert, with Bob on clarinet, Benita Valente, soprano, and Erich Leinsdorf on piano. This performance is a lovely example of the wonderful playing of Robert Marcellus.

Those of us who worked with Bob miss him very much as a musician and as a friend.

George Goslee,
Former Principal Bassoon,
Cleveland Orchestra

I first met Bob Marcellus in the '50s when I was a high school student in suburban Washington, D.C., and he was principal clarinetist of the National Symphony Orchestra. Little did I know that in a few years I would be a colleague of his in the Cleveland Orchestra under George Szell.

When I got to Cleveland it was soon apparent to me that Bob's artistry was held in very high regard both by Szell and our colleagues; and Bob was very helpful to me in learning to adapt my playing to the very high standards of this ensemble. I would have to say that playing in the C.O. section with Bob and other members in this great orchestra was the highlight of my professional career.

As time went on we became close personal friends ... we all feel Bob's passing very deeply. He will certainly be remembered as one of the finest and most influential clarinetists of all time.

Thomas Peterson,
Assistant Principal Clarinet, 1963-95,
The Cleveland Orchestra

Robert Marcellus was my good friend for over 40 years — a wonderful clarinetist, teacher and conductor. When he was playing actively he was one of the finest clarinetists in the symphonic world.

His master classes every June at Northwestern University were a delight, educationally and socially. He explored the orchestral repertoire as well as the solo literature of the clarinet in a most enjoyable and informative manner. Everyone went home after that week feeling happy and wiser.

He is sorely missed.

Clark Brody,
Former Principal Clarinet,
Chicago Symphony Orchestra
and Professor of Clarinet,
Northwestern University

It was my great pleasure to perform with Robert Marcellus in the Cleveland Orchestra for nearly eight years. We also shared a passion for the game of golf.

Bob had a particularly disciplined approach to playing the clarinet; he talked about having learned the "architecture" of his own embouchure. He also had a marvelous flexibility. He could play "Honeysuckle Rose" in any key at any time — no problem.

Many people don't know what it's like to do something really, really well. Bob Marcellus did. He had no fear of success — of achieving a high standard and living up to it. This is a testament to his devotion to music.

John Mack,
Principal Oboe,
Cleveland Orchestra and Faculty,
The Cleveland Institute of Music;
Kent Blossom Music

I consider myself extremely fortunate to have had Bob Marcellus as a colleague for these past years at Northwestern University. Although I never had the opportunity to study with Bob on a formal basis, the vicarious study through hearing and observing his students and teaching has certainly been a major influence on my teaching and performing. I owe him a deep debt of gratitude for that study and for his having Fred Hemke hire me to teach at the university.

Russell Dagon,
Principal Clarinet,
Milwaukee Symphony
and Professor of Clarinet,
Northwestern University

Robert Marcellus was admired for his deep, round velvet sound. A tone of radiant brilliance which maintained its won-

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derful pear shape even in the extreme registers and dynamics. His phrasing exhibited impeccable taste and intelligence, refinement of articulation, liquid legato and a persuasive and poetic musical style.

Marcellus's teaching touched with authority on every aspect of clarinet performance; however, it was his sharp intellect that brought it all together and arguably made him the most sought-after clarinet teacher in the country.

I was privileged to have studied with him during his last four years with the Cleveland Orchestra. It was truly an exhilarating experience. Every lesson made a distinct impression which consistently resulted in real and tangible improvement. I suppose to some he appeared overly strict or hard nosed, but for me his infectious love for music was an inspiration. It was "tough love." Shaping and motivating a young musician was a task that he took seriously.

I will never forget his wit, the ensembles he conducted at C.I.M. and Blossom, and the incredible concerts at Severance Hall.

Steven Barta,
Principal Clarinet,
Baltimore Symphony Orchestra

I began my studies with Robert Marcellus at the tender age of 18 at the Cleve-

land Institute of Music in 1972. None of us knew at the time, of course, that it was to be his last season playing principal clarinet with the Cleveland Orchestra. Those of us in his class at that time feel very fortunate to have heard him play during that last season. I had two lessons a week that year — one in the studio and the other in Severance Hall. I remember one of the first concerts I attended had a very young Claudio Abbado on the podium and Maurizio Pollini playing piano in Brahms's *2nd Piano Concerto*. Marcellus was a consummate artist in the orchestra and the revelatory aspect of his playing could come in the shorter solos as well as the more prominent ones. In any case I'll never forget his playing of the solo in the second subject of the last movement of the piano concerto. The beauty of the first interval (which I could bring instantly to mind when he later spoke of "appreciating the slur" in Brahms), the lyrical cascading triplets perfectly proportioned, and of course the sound—so beautifully shaped and ringing. I had a similar experience hearing him play the staccato passages in the "Little Russian" symphony of Tchaikovsky. How could the clarinet sound so beautiful playing such short notes?

He was a great teacher, very thorough and concise in describing how to attain

beauty of sound in both legato and staccato passages. But his main concern was always using the instrument to express the deepest aspects of musical ideas. His use of poetic metaphor in describing the secrets of music making is legendary. The solo from *Don Juan* was to be played with "a hint of inherent Straussian nobility." I recall one bitterly cold February day up in his corner studio at the Institute. It was late afternoon and we were working on the opening solo from Sibelius' 1st symphony. With his back turned to me he was looking out over the barren trees and iron gray sky. He invited me to share with him this "Sibelius sky" and he began conjuring up a Nordic landscape and the determination of a people to survive despite harsh conditions.

His use of hyperbole could be very amusing. As a young student I was often overly exuberant and he was constantly after me to channel my physical exertions into a recognizable musical line. One time he said I was "getting all lathered up like a racehorse" while attempting to play the *Capriccio Espagnol* solo. On another occasion he remarked dryly that it was not necessary for me to "dance around like a Hungarian doing the czardas" to put excitement in the music.

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As students we were awe-struck and with good reason. All the hard work we put in preparing for our lessons was rewarded tenfold by Marcellus. He took the work you had done and showed you the next level of understanding — and the next again. I can remember sitting in my exceedingly dingy, somewhat seedy apartment I shared with Bob Crowley near the Institute, puffing on a cigar ("The Boss" smoked cigars) pondering over the things he had said to me in my lesson. I felt like a novice monk speculating on a Koan I had been given by the Master. We were of course at times over-zealous. Thus Marcellus' often repeated admonition to us: "Don't become a victim of my schooling."

Two years later I moved with him to Northwestern University with its beautifully manicured lawns and majestic Lake Michigan setting. If anything, he became an even better teacher there — meticulous in showing the path towards instrumental perfection and his musical ideas were communicated with even more warmth. He would still play in the lessons and I know there are many of us who heard him play phrases from the Mozart *Concerto* and the Brahms *Sonatas* that showed even more of the wonderful depth that he had always had.

There is no doubt that he was a complex and extremely gifted man. He has given us a legacy which will be continued in those he touched. We have lost an extraordinary human being.

Lee Morgan,
Principal Clarinet,
Royal Danish Orchestra

There were some basic things about Robert Marcellus that you learned as you studied with him; he wouldn't compromise on the big issues of sound, rhythm and honesty; his taste was impeccable, and his courage to meet all situations straight-on was inspirational, especially in his later years of total blindness. The privilege of working with him was a true challenge, as he constantly personified the standard of the Cleveland Orchestra under George Szell.

My first work with Marcellus was at the June 1977 master classes at Northwestern University. As he demonstrated passages for us the sound spoke for itself — clear, pure and even. The long-time pianist of those classes, Chris Severin, used to say that Marcellus sounded like a candle shining in darkness.

Among my personal remembrances are his quoting of Arthur Schnabel on Day 1 of every year's master classes: "If you know your musical path it will solve the instrumental problems." The music came first. Typical master class admonitions included: "Anchor tonguing — it's like a disease;" "Take the expression out of your shoulders and put it all in your gut;" "Put the rhythm in your fingers;" "Maximum value to the notes without dragging;" "You cannot take any note for granted."

He finally got me to understand his concept of embouchure by saying "Kathy Jones, that must be a remnant of breast feeding — get your jaw off the reed!" And I came to understand how thoroughly he despised vibrato in classical playing the day he invited me to study with someone else because of an (unintentional) quiver he heard in my sound. He sent a student (now a well-known professional) home once for coming to class in shorts.

His beautiful wife, Marion, was his constant support and much admired companion.

Robert Marcellus was a true giant. Hopefully his legacy will live on through his recordings and our efforts to share

with our students the monumental standards he set for us.

Kathleen Jones,
Professor of Clarinet,
Conservatorio de Musica De Puerto Rico,
and Principal Clarinetist,
Puerto Rico Symphony Orchestra

Words do not seem adequate to honor the memory and life of Mr. Marcellus. Besides leaving a wonderful legacy of his recordings with the great Cleveland Orchestra, he was one of those extremely rare human beings, a great natural pedagogue. I still remember very clearly, the very high standards, the intense, clear, concise comments, the musical and artistic integrity of my lessons with him. He taught me in a very profound, unforgettable way to discover the soul, the "inner voice" of that wonderful instrument we all love so much, and which he played with such consummate mastery and beauty — the clarinet.

I had the privilege of hearing Mr. Marcellus as principal clarinet on numerous occasions. I will never forget, the Mozart *Clarinet Concerto* and Tchaikovsky's *Symphony No. 6* (on the same program), Beethoven's "Pastorale" and *Symphony No. 8*,

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Ravel's *Rhapsodie Espagnol* and many others. Thank you, Mr. Marcellus.

John C. Van Bockern,
Principal Clarinet,
Orchestre Symphonique De Quebec
and Soloist and Chamber Musician
for Society Radio Canada

I had the privilege of studying with Robert Marcellus at the Cleveland Institute of Music during what would, unfortunately, turn out to be his last full season with the Cleveland Orchestra. Of course, this afforded me the great opportunity to hear many memorable performances.

He was a wonderful teacher. I remember my lessons with him being stimulating and inspiring; and I'll always be grateful for his generous support, encouragement and kindness.

When I think of Robert Marcellus, I think of what an inspiration he was — not only for his consummate artistry and musical integrity, but also for the courage and dignity with which he endured his physical condition.

The clarinet world has lost a truly great artist and teacher. He leaves, however, a great legacy of enduring inspiration to future generations of clarinetists.

Robert Crowley,
Associate Principal Clarinetist,
Montreal Symphony Orchestra

I consider it an honor to be asked to write a few words about my teacher, my musical role model and my friend, Robert Marcellus. It is not possible to fully describe the depth of influence this remarkable person has had on me, but in trying, I will once again benefit from his inspiration.

Bob Marcellus had a way of getting to the absolute center of an issue, whether it was the angle of my mouthpiece, or the way I viewed a particular musical phrase, or, most importantly, the way I approached music and my colleagues. He let me get away with nothing. I remember coming to a lesson, once, without preparing quite as thoroughly as I wanted to. (Well, I was awfully busy that week.) I was about half-way through the etude and began to think, "This isn't going all that badly. I just might be able to pull it off." I managed to get to the end, and things, in fact, had gone well. Marcellus slowly (he never hurried) walked over to me and said, "That was the most remarkable job... (pause)... of sight-reading I have ever heard." Message sent and received — not one word of criticism uttered.

He always seemed intensely concerned with vocabulary and finding the right words to express his thoughts. As a teacher, he inevitably found just the right words to analyze my clarinet needs and crystalize my musical goals. I will never forget one moment in particular. The topic of the moment was the opening clarinet solo in Sibelius' *Symphony No. 1*. I played the entire solo, both of us imagining the timpani roll. While I was playing, he left the studio and walked down the hall to hear from a "concert-hall distance." Then, I waited... and waited... for his comments about phrasing, technique, tone quality... anything! It seemed as if an hour had passed. He thought and thought, and then finally said,..."Farther north." The entire geography of Finland

appeared in my mind, and I knew exactly how to play the solo.

There is not a musical moment that passes that I am not able to recall something that Robert Marcellus said, implied, demonstrated, or cajoled me to understand. The way he addressed the clarinet and looked beyond it was revelatory. He continues to influence me in all my musical thoughts. Robert Marcellus, I join, I'm sure, the respectful chorus of Mozart *Concerto* slow movements that are, no doubt, resonating in the minds of clarinetists throughout the world. Be well.

Alan Balter, Music Director,
Memphis Symphony Orchestra,
Akron Symphony Orchestra,
and Former Principal Clarinet,
Atlanta Symphony Orchestra

Robert Marcellus was an inspiration to me both personally and professionally. Whenever I felt I was going off the tracks a bit, a conversation with Bob always seemed to put things in order. I will never forget the thrill it was to play with him (Ted Johnson, Al Zetzer) for the first time in Cleveland with G. Szell (Richard Strauss, *Symphonie Domestica*). I learned a lot about the art of clarinet playing by just hearing that wonderful sound in Severance Hall. I'm so grateful that I played principal clarinet for Bob in Halifax, at the Scotia Festival in a program of Stravinsky, Mozart and Ravel, probably one of the last orchestral concerts he conducted. I'm proud to have been the first Canadian to study with Bob and consequently sent many of my students to him also, including Chris Wilcox. Christopher and Robert Marcellus are the reasons Scotia Festival exists today. I spent many memorable moments with Bob and his wonderful wife, Marion. I

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wish I could pick up the phone and have another talk with Bob!

Stanley McCartney,
Principal Clarinet,
Canadian Opera Company
and Former Principal Clarinet,
Toronto Symphony

In March of 1976, I was invited by my friend and former Expo '67 band colleague Christopher Wilcox, to come to Halifax to play principal clarinet in the Dvořák *Wind Serenade* and the Mozart *Gran Partita* conducted by Robert Marcellus. I had studied with Mr. Marcellus for several years on an occasional basis and was honoured to be asked to play this wonderful music under someone whom I so greatly admired.

I took a business leave from the Hamilton Philharmonic to attend this event and arrived in Halifax at 1 o'clock p.m. After retrieving my luggage, I hailed a cab to take me to my 1 o'clock rehearsal, for which I was already 3/4 of an hour late. As soon as I arrived at the hall I set my luggage down and joined in the rehearsal. I had never worked under Mr. Marcellus before and I found it a bit nerve-wracking, trying very hard to play my best for this person whose playing I idolized.

After a long afternoon rehearsal, Chris took several of us, including Mr. Mar-

cellus, to a pub where one could get a pretty good meal for a reasonable price plus a whole tray of beer for a quarter a glass. With my early morning flight, the tension of trying to do my best in rehearsal, plus attempting to keep up with the trays of beer, I was feeling rather tired.

Chris finally drove Mr. Marcellus and me out to his cottage in Peggy's Cove where I was going to stay. Christopher's wife had wisely decided to leave town for a few days to avoid the inevitable clarinet talk, and had left him a reminder to have the furnace oil tank refilled. Chris realized that he had forgotten to do that as we entered the cottage which was very cold. "Not to worry," said Christopher, as he poured each of us a stiff shot of dark rum, "I'll make us a fire and then phone the oil company." We stood in our overcoats around a warm blaze in the wonderful stone fireplace, shivering a little and sipping on our rum, while Christopher frantically dialed the phone in the kitchen. Amazingly someone answered, and Christopher said rather forcefully: "I have just arrived home to find my furnace tank is empty, the house is very cold, the greatest clarinet player in the world is standing in my living room and he's freezing!"

Perhaps inspired by all of the liquid refreshment, knowing full well to whom Christopher was referring, I

had this fleeting thought that I was the "star" clarinetist who had flown in that day, so without missing a beat I hollered into the kitchen, "And tell them Robert Marcellus is here too!" As soon as the words were out of my mouth I realized that in spite of the numerous clarinet lessons I had taken from Mr. Marcellus, he really didn't know my sense of humour — nor for that matter did I know his. For a brief second the look on his face was of unbelieving shock — I thought my career was finished, and then he broke into hysterical laughter as did I. Christopher finished his phone conversation having persuaded the oil company to send someone right over, and walked into the living room to find us on the verge of tears. He had not really understood what I had yelled while he was on the phone, but joined us in hysterical laughter when we were finally composed enough to tell him.

Over the next few years after that time in Halifax, Bob and I shared a few chuckles when I phoned his studio at Northwestern, and having been told it was I, he would pick up the phone saying, "Is this the greatest clarinet player in the world?"

There is no doubt in my mind who that greatest clarinet player was. Thank goodness we have all of those amazing Cleve-

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land Orchestra recordings to confirm that for us time and time again. Bob, I hope you are standing by a warm fireplace with a shot of dark rum in hand, smiling over fond memories of a marvelous career. We miss you.

Wesley Foster,
Principal Clarinet,
Vancouver Symphony Orchestra

Just as he placed great emphasis on a straight, sustained tone and very clean and correct finger action, for Robert Marcellus the colour of sound and the fine-tuning of a phrase was the ultimate achievement. It is no wonder that he holds the highest plateau in the halls of clarinetistry.

Guy Chadash,
Chadash Clarinet New York

My first experience at a summer music festival happened between my freshman and sophomore years of high school. I don't remember what piece I performed, but I do remember the admonition I received after it: "Don't you know who Robert Marcellus is?!" The words came from Phil Setzer, now a member of the Emerson Quartet, and whose parents were both violinists in the Cleveland Orchestra. Phil grew up with the "Marcellus sound" in his ear, and certainly wasn't hearing anything like that from me that summer! Soon I was taking a crash course, immersing myself in Cleveland recordings, hearing the orchestra live, and finally studying with "The Man." That is a progression that countless others of us have gone through I am sure, and one that left indelible impressions on our playing and our ways of thinking.

Most of my music still has blue pencil marks in it — orchestra parts, Cavallini caprices, Mozart *Concerto*, Weber *Concertino*, to name a few. No one escaped the blue pencil, and no matter how frustrated any of us became while we tried to "get it," I don't know of anyone who actually dared to erase it. After all, he was right!

David Bell,
Professor Clarinet,
Baldwin-Wallace Conservatory.
and Principal Clarinet,
Ohio Chamber Orchestra;
Cleveland Ballet and Opera Orchestras

Robert Marcellus was not only the finest clarinetist I have heard, but was my most skilled and inspirational teacher. It has been a great privilege to have known

him and to have studied with him. Robert Marcellus was the most important musical influence in my life.

John Weigand,
Professor of Clarinet,
West Virginia University

For me and a lot of my colleagues in the world of clarinetists, it is difficult to imagine our world without Robert Marcellus. Most of us were very young when we first heard him on record or in concert and we stood in awe of this formidable artist. Little did I know that years later, from a more mature viewpoint, that awe and admiration would be increased many-fold, for only the skilled clarinetist can fully appreciate the genius that is Robert Marcellus.

In my opinion many things set him apart from all of the rest. He was not merely another great clarinetist. He was the "clarinetists' clarinetist," the pacesetter, the fountainhead of his art, the most universally respected of his generation, or any generation for that matter.

So what made him so different from the rest? Everything! His technical accuracy was legendary both in performance and on record. His sound utterly unique — well focused and full of overtones — so easily recognizable that one only had to hear one or two bars and instantly you knew who was playing. And that legato! So incredible that we have all many times upon hearing it exclaimed "wow!"

But more than those things, it was Marcellus the musician, the poet and painter of soaring melodies, profoundly moving his audiences that keeps him forever in our affections as The clarinetist of our century.

Gregory Smith,
Clarinetist,
Chicago Symphony Orchestra

In the very short time I had the privilege of studying with Robert Marcellus, he touched my life as a teacher and a friend. I remember hearing about his love for golf just before I was to start graduate studies at Northwestern University in 1983. Before the first lesson, I made sure to buy a book on the subject in case he ever mentioned his favorite sport. Sure enough, a month later Mr. Marcellus asked me: "Michele, do you know what a birdie is?" Somehow it had to do with clarinet playing but it was sheer joy to answer his question accurately.

I have a deep respect for the teacher who finally talked me into respecting rhythm and tempo. Countless teachers tried before but Mr. Marcellus is the only one who just knew how to make it happen. What a treat it was to hear him play. He played with grace and strength. In the middle of my year at Northwestern, Mr. Marcellus went through very difficult times with his health and lost his eyesight after a seemingly successful surgical procedure. I have a deep respect for a man who, when asked how he is managing his blindness answers: "As well as can be expected." He said this with grace and amazing strength.

Michèle Gingras,
Professor of Clarinet,
Miami University of Ohio

Mr. Marcellus was a wonderful musician. I never open my case or teach a lesson without thinking about him. He was also a marvelous inspiration. He taught by example and gave his students the tools to discover the richness of their own musicality.

J. David Harris,
Professor of Clarinet,
University of Illinois

What can I write in honor of the person who was so instrumental in my professional career? When word came that Mr. Marcellus had died, it was ironic that that evening I was performing the Debussy *Rhapsody*, one of the pieces most associated with him. This piece's association was especially true for me as I had first met him on an evening in Battle Creek, MI, when he performed it with the Cleveland Orchestra and Pierre Boulez. Little did I know that first evening what that meeting would come to mean to me.

As I played the *Rhapsody*, I really felt his influence and presence from over the years. So many memories had flooded back that day: my first lesson the fall following our meeting when I became one of the commuters that he taught Saturday mornings in Cleveland (it was an eight-hour drive one-way, but worth every effort); a coaching of *Shepherd on the Rock* before I was to play in Carnegie Recital Hall; his help when I was first in Chicago and teaching at Northwestern University; his encouragement, advice and recommendations over the years; a dinner that we shared years later in, of all places, Battle Creek; concerts that I heard him play in the Cleveland Orchestra; master classes at

Northwestern; the students such as Lee Morgan that I sent to him over the years; my many chats on the phone with both him and Marion, the stories of music and golf (a whole article in itself); and our last phone call.

These are a few of the memories I own and treasure. But his legacy to clarinet playing is special. It can best be stated by pointing to the number of clarinetists who beat a path to his doorstep and to the Cleveland Orchestra recordings that are still treasured today for the standard of clarinet playing they demonstrate. It was an influence that has been felt throughout the world. Ask a clarinetist in Europe about American clarinet playing and the name Marcellus heads the list. His devotion to the history of our instrument and its finest traditions are a model for all clarinetists. Bob's time was all too short and the last years were all too painful, but the contributions were oh so great! I hope those fairway woods go easier up in heaven! Bob, you are truly missed.

Fred Ormand,
Professor of Clarinet,
University of Michigan

I had the great good fortune to know Robert Marcellus over a long period of time and in a variety of ways: first as my teacher, then as advisor and friend. To remember him is to recall a rather astonishing number of personalities, all engaging, intense, vital. Whatever the level of concentration and seriousness of purpose, a unique and sometimes devilish sense of humor lurked, and a spontaneity which remained youthful. And the humor and presence of youth in spite of the heart-breaking health problems, which, in number and severity hardly seemed possible to be visited on one individual. My good fortune extended to being able to visit the Marcelluses annually at their beloved Door County, Wisconsin, summer residence. I spent several hours with Bob last summer, my final visit with him. In the course of the conversation — which ranged widely, with frequent evidence of his wit and fierce devotion to teaching — dozens of names came up, former colleagues, students, friends. With each name the pattern was the same: he would repeat the person's name, then reflect quietly, sometimes frowning in concentration, frequently smiling, cocking his head as he recalled. Then he would say,



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with that sense of urgency, "Larry, Larry. When you see them, please remember me to them. Would you? Be sure to do that." I am happy to do that now, to whoever encountered this remarkable man.

Lawrence McDonald,
Professor of Clarinet,
Oberlin Conservatory of Music

AUTHOR'S NOTE...

I was deeply saddened by the death of Robert Marcellus, yet honored when James Gillespie asked me to write and compile a memorial tribute to him. The sincere great admiration, esteem, and appreciation for the man expressed by many of his former colleagues, friends, musical collaborators and students have been, for me, uplifting. It is my honor to share these with you.

Thank you to all who contributed to this memorial; I apologize to anyone who was inadvertently overlooked in the process. If you wish to write me, perhaps your letters can be published in a future issue.

I would like to share a few of my own remembrances. As a young clarinetist in Milwaukee, I would occasionally hear about Robert Marcellus from some of the older players ... his outstanding reputation in Cleveland and Door County ... his beau-

tiful tone. Sometime in 1963, I was listening to recordings of the Mozart *Concerto* at a local record store (back when they let you sample recordings!), after hearing passages from two records, the sales person put on the 1961 Marcellus/Szell pressing on Epic. After but a few phrases I said, "I'll take it!" This was my first Cleveland Orchestra/Robert Marcellus recording, but hardly my last.

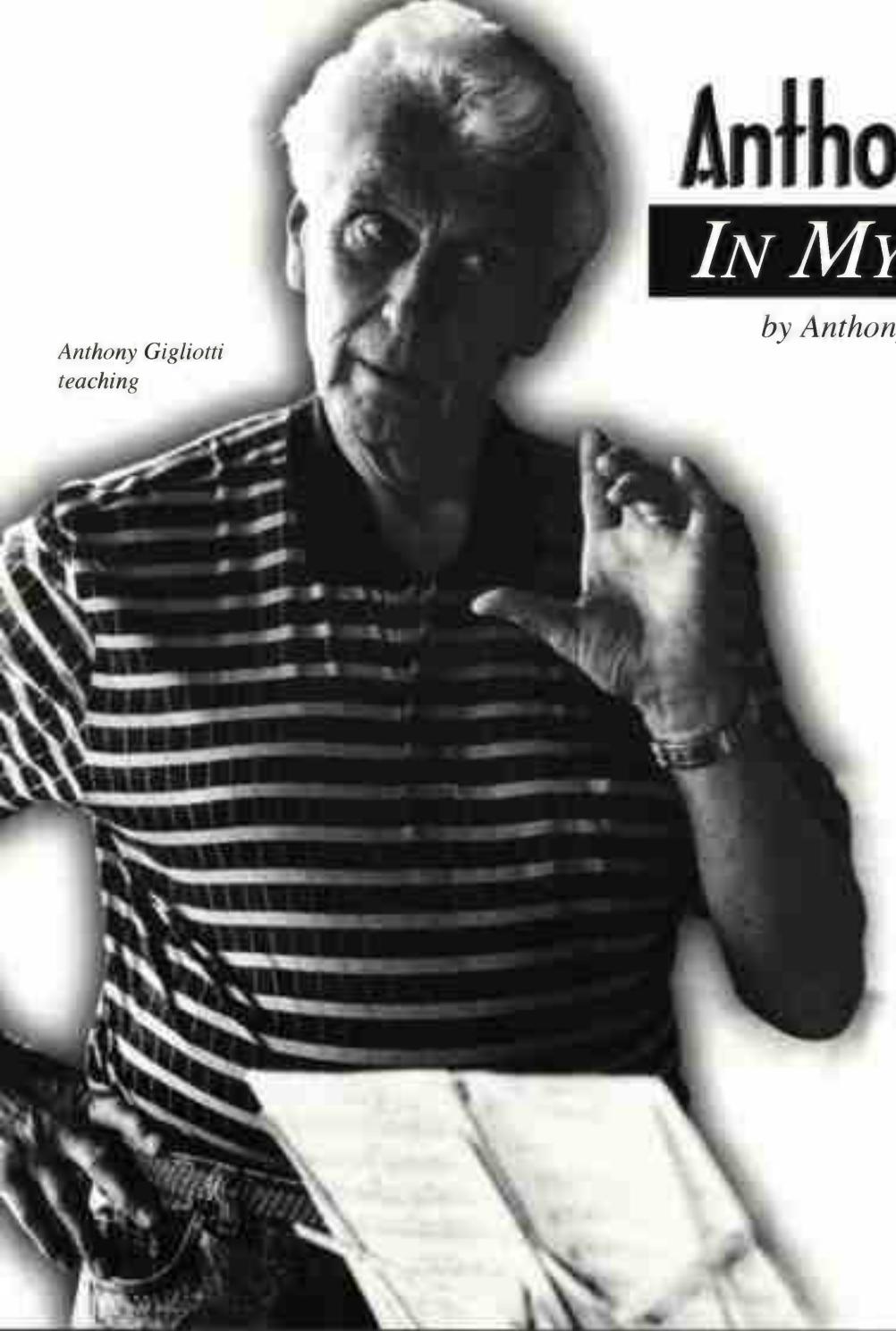
Some 15 years later, I recall my euphoria at being offered a teaching assistantship with Robert Marcellus at Northwestern University. One Sunday afternoon while practicing in his studio in the old School of Music building, I remember him entering and commenting, "that sounds like a fine reed"; I handed him my clarinet and he sat down and proceeded to play — note perfectly (he had such a great ear!) — the "Jabberwocky" solo from Deems Taylor's *Through The Looking Glass*, with that incredible legato and golden sound. My reed never sounded better!

My lessons with him were, for the most part, a joy! Extremely articulate, analytical, and often demanding, he usually taught with his clarinets and had that special ability to demonstrate what you were doing wrong and how to correct it. If one had a decent ear this type of teaching was highly effective; something had to rub off!

Those of us who heard him demonstrate in lessons, at his summer master classes at Northwestern, or at the 1985 International Clarinet Conference at Oberlin remember that sound, that precise, fluid technique, that utterly musical approach to phrase shaping. Amazingly, after 1984, this was with an assistant helping place his reed on his mouthpiece!

Additional photographs of Robert Marcellus and a comprehensive discography of Cleveland Orchestra recordings from 1956 to 1973 will be included in the February/March issue; this listing will include recordings currently available, as well as many pressings that are out-of-print.

In addition, a tribute to Robert Marcellus is planned for ClarinetFest '97, July 9-13, at Texas Tech University, Lubbock, Texas. Details concerning this tribute will be forthcoming in a future issue of *The Clarinet*.



*Anthony Gigliotti
teaching*

Anthony Gigliotti: *IN MY OWN WORDS*

by Anthony Gigliotti with Elena Lence Tally

My father met Daniel Bonade when they were both playing in the orchestra of the Stanley Theatre. Bonade quit the Philadelphia Orchestra for a two-year period and played in the orchestra at the Stanley Theater (you could make more money in the theaters). When my father heard Bonade play, he wanted to study with him right away. In my formative years, the reason I was attracted to the clarinet was that I used to sit and listen to my father practice when he was studying with Bonade. Then I started playing when I was 10 years old. As a matter of fact, my father used to play Selmer clarinets in the theater, and he gave me his old clarinet when I first started and he switched to Buffet. I played the Selmer up until the time I was in my last year of high school, and then he went out and selected a Buffet for me. At that time, I started studying with Daniel Bonade.

Bonade had a farm out in Bucks County. That's where I met Bob Marcellus, who was studying with him at the same time. I would take the train out from Philadelphia. I would get off at a place called Pineville, and Mr. Bonade would pick me up in his old 12-cylinder Packard convertible. It looked like a locomotive! First I would have my lesson, and then put my old clothes on and work — cut the grass, trim bushes, work outside all day. Then I would stay and have dinner after which he'd take me back to Pineville and put me on the Toonerville trolley and I'd go home. That's how my lessons were. I studied with him for about four years all together, all year round. I'd go up to New York and when he was teaching at Curtis, I'd have my lessons at Curtis.

My first two years in the service, I was stationed at the Navy yard, here in Philadelphia, and I was playing in a band that Mr. Ormandy organized. As part of the war effort, he auditioned people and organized this 24-piece concert band, for the 4th Naval District (the Admiral was an

Anthony Gigliotti has distinguished himself as a clarinet artist, teacher and inventor over the course of his long and illustrious career. Retiring from the Philadelphia Orchestra at the end of the 1996 season, he performed as principal clarinet for 47 years — a feat unmatched by any other American clarinetist in a major symphony orchestra. Mr. Gigliotti appeared as soloist with the Philadelphia Orchestra on more than three dozen occasions and recorded 14 albums with the Philadelphia Woodwind Quintet for Columbia Masterworks.

A student of Daniel Bonade, Gigliotti was a peer of some of the musical titans of this century: flutist William Kinkaid, oboist Marcel Tabuteau, bassoonist Sol Schoenbach and hornist Mason Jones. Facets of his musical life have included performing as a member of the Philadelphia Woodwind Quintet, teaching at both The Curtis Institute and Temple University and developing instruments, mouthpieces and equipment.

Mr. Gigliotti, a warm and personable man, speaks candidly about his formative years as a clarinetist and winning a place in the Philadelphia Orchestra with Maestro Eugene Ormandy.

acquaintance of his and asked him if he would do it). Mr. Ormandy used to come down there and do a half-hour broadcast with us every week, and that was quite an experience to have the Music Director of the Philadelphia Orchestra conducting this concert band. It was a lot of fun. We did some really terrific concerts with him.

After two years, we were assigned to an aircraft carrier, the USS Randolph, and shipped to the South Pacific. Our ship, part of the 7th Fleet, went through the Iwo Jima campaign, the Okinawa campaign, generally up and down the whole coast of Japan. We actually covered 100,000 miles on the ocean. We were hit once by a kamikaze. In retrospect (since I came through it intact), I would say it was a great growing and learning experience. It gave me a different perspective on life! When I came out of the service, I perhaps viewed things a little differently than when I went in. During my early years in the orchestra, one of my students said to me, "How is it that you're sitting in the hot seat all the time and you don't seem to be nervous?" I said, "You must be kidding. After what I went through in the South Pacific, with kamikazes every morning, I'm very happy to be here, I'm having a great time! What's to get nervous about?"

When I was mustered out of the service, that first year I played with the Orchestra of the Ballet Russe de Monte Carlo. We traveled all over the United States. It was a wonderful experience, that first year. Ballet music was beautiful music, wonderful repertoire. The second year I took a job playing first clarinet with the Little Orchestra Society in New York, Thomas Sherman was the conductor. We played most of our concerts in Town Hall and played a lot of very interesting repertoire that you never get to play with a big symphony orchestra. Then in 1949, the word went out that Mr. Ormandy was frantically looking for a principal clarinet for the orchestra because Ralph McLane, who was principal clarinet, was in the hospital. He had cancer and had undergone serious surgery.

The Philadelphia Orchestra had just played a concert Tuesday night, so Wednesday morning, I went up there and played for Mr. Ormandy in his hotel room. He had me play all kinds of orchestral repertoire and solos. After I finished playing he said, "Well, can you come to work tomorrow morning?" I said, "Well, I'm honored and delighted but I can't



(l to r): Elsa Hilger, Anthony Gigliotti, Howard Scott, Eugene Ormandy, Anshel Brusilow, Dimitri Shostakovich and an unidentified interpreter.

come to work tomorrow morning. I have a contract with this chamber orchestra in New York and I have to get out of my contract to come to Philadelphia." He said, "Well, I want to see you on stage in the Academy of Music on Monday morning." (This was on a Wednesday). I said, "I'll be there, don't worry." And I was there.

Monday morning I showed up on the stage at the Academy, and it was a rehearsal for a student concert that they were playing that night. The program was *Till Eulenspiegel, Le Bourgeois Gentilhomme*, and the Dvořák *Cello Concerto*. The student soloist for the Dvořák *Cello Concerto* was Lorne Monroe, who later became our principal cellist and then went to New York and became principal cellist with Bernstein and the Philharmonic. From there on it was a very, very exciting season. The second day of the season, the orchestra went to Harrisburg, Pennsylvania, and we played an all-Strauss program: again it was the *Till, Le Bourgeois Gentilhomme, Don Quixote*. They didn't even bother to rehearse *Don Quixote*, so I played that without a rehearsal.

You see the orchestra in those days was a very, very well-trained orchestra. They had been together for many years. The standing joke in those days was that you give them a downbeat and a paycheck and that's all that's necessary. If you make the paycheck big enough, forget the downbeat. It was true. We played many concerts that first season — if it was a standard work (like a Brahms symphony) that the orchestra had played many times, Mr. Ormandy wouldn't even bother to rehearse it. He would say to me, "Have you played this?" I would kind of look at him sort of sheepish-

ly, you know I had played in a chamber orchestra, a ballet orchestra, student orchestra, but I had never played in an orchestra like the Philadelphia Orchestra. He would look at me and say, "Let me know how you like it after the concert." And that was that. So I had some very exciting experiences that first year.

I knew the orchestral repertoire, because I used to practice it until it was coming out of my ears so that it was not a problem playing the parts. I just had to listen very carefully and they were intense experiences. However, things went very well and he was very happy with my work. In that first year, they were not sure about McLane's physical status. I had received a telegram from Chicago, they wanted to know if I was interested in going there as principal clarinet. I showed Mr. Ormandy the telegram. He said, "Let me speak with McLane's doctors first before you answer that telegram." So I waited until he got the word from McLane's doctors. He didn't tell me what was going on, but he said, "I want you to stay here." I've been here ever since, 47 years; I joined the orchestra in '49. I have considered myself extremely fortunate because I was playing with the orchestra that I loved most of all.

When I first joined the orchestra, Marcel Tabuteau was still the principal oboe. I played with Bill Kincaid for many years, and with Sol Schoenbach and Mason Jones. I played many, many concerts with the Philadelphia Woodwind Quintet, and we recorded 14 LPs for Columbia records. We also did a TV series for PBS called "200 Years of Woodwinds," 12 half-hour programs. In those days, that was before video, we had to do it on film

cinescopes. You couldn't splice anything, so it had to be a perfect shot from beginning to end. We did talking on the program, discussing the music, the composers, so it was quite a project. It took us all summer to complete. One has an interview with Marcel Tabuteau and one has an interview with Sam Barber.

Many of the 20th century's most brilliant American composers have worked with the Philadelphia Orchestra, and Anthony Gigliotti relates his memories of them. Mr. Gigliotti tells of the genesis of the George Rochberg Concerto for Clarinet and Orchestra, commissioned for his final year in the orchestra. It had its world premiere in February 1996—playing to sold-out houses with clarinetists traveling from all over the globe to hear the performance.

Over the years, I have worked with many composers: Virgil Thomson, Vincent Persichetti, Alvin Etler, Walter Piston, William Schuman, Francis Poulenc, Igor Stravinsky, Shostakovich, Villa Lobos, Dominick Argento, George Rochberg, Sam Barber, Gian Carlo Menotti, Joe Castaldo, Ned Rorem and Alec Wilder. Alvin Etler wrote two really wonderful quintets. Some years ago when he was teaching at Yale, the quintet went up there and played on a series. At that time we were looking for a quintet with orchestra, but there was practically nothing available.



Gigliotti performing the Debussy Première Rhapsody on July 3, 1996.
(photo by David Swanson)

We asked him if he would be interested in writing a concerto for us. He did and wrote a terrific piece for woodwind quintet and orchestra. We submitted the score to Mr. Ormandy. He (Ormandy) made certain demands on Etler, as far as performance rights were concerned, and Etler didn't agree with him, so we never got to perform the work. It was performed by members of the Boston Symphony, the New York Philharmonic and the Chicago Symphony. The piece was written for us and we never played it. Years later, when Ricardo Muti was Music Director, I mentioned it to him, so he programmed it, and we took it on tour and did 14 performances.

We recorded the Poulenc sextet for Columbia Masterworks with Poulenc playing the piano part. He was a lot of fun. The French comedian Fernandel — Poulenc looked just like him. When he walked into the studio, I thought, "What's he doing here?" It turned out to be Poulenc. He was a great person to work with, very relaxed. He came in, took his shoes off and put his slippers on before he started to play. We thought, now we have him captive, and we will get the answers to all of these questions we have had. So we would ask him about a certain passage, he would say, "Let me hear the way you usually do it." We would play it. And then he would say "Fine," and that was that. We never got the definitive answers from him.

Of course, Stravinsky came to conduct the Philadelphia Orchestra several times. He was not a terribly good conductor, but it was very exciting to play under the man who had written works such as the *Rite of Spring*, *Firebird*, *Petroushka*, all of these fantastic pieces. When Rostropovich first came to the United States, we did the U.S. première of the Shostakovich *Cello Concerto*. Shostakovich was at our recording sessions. You might say in a way that he supervised the recordings. We recorded the Shostakovich *1st Symphony* on one side of the record and on the other side we recorded the *Cello Concerto* with Rostropovich.

George Rochberg is, of course, the most recent composer I've worked with. The Philadelphia Orchestra commissioned him to write a concerto for me, which we premiered back in February. We did three very successful performances with Maestro Sawallisch conducting. The audience really loved the work. It is a very demanding work — 26 minutes long in



Anthony Gigliotti with his successor, Burt Hara, after Gigliotti's final orchestral solo engagement, July 3, 1996 at the Mann Music Center.

(photo by David Swanson)

one movement. It's practically continuous playing. So, it took a "few" hours of hard work to learn.

I did not have that much contact with him (Rochberg) before the piece was finished. I'll tell you why: I don't believe (as some performers do) in trying to influence the composer and get him to conform to your ideas of how a piece should be written. I don't think that's right. If you have enough respect to commission a piece, you have to have enough respect for them and their ability to do something that will be within the realm of possibility. Now, the Rochberg *Concerto* is a very difficult and demanding work, but it is all playable. I enjoyed doing it because it was a challenge. And for me challenging things have always been interesting. Particularly at this point in my career as I was getting ready to retire, I felt that I did not want to do a work that's not a challenge. I did not want to do things that I have done many times before. I wanted to do something new. That would force me to get down and do some hard work. And I did. The result for me was very gratifying.

Playing principal clarinet in the Philadelphia Orchestra for 47 years, Anthony Gigliotti has seen a dramatic change in the lifestyle of the musicians, and he has also passed the torch to the next generation: his son, Mark, performs as a bassoonist with the orchestra, continuing in the Gigliotti family's musical tradition. A special note, Mark's first performance with the Philadelphia Orchestra was as a child as the

cuckoo in Haydn's Toy Symphony with Harpo Marx (also something of a clarinetist) conducting.

Playing in the Philadelphia Orchestra has been a great experience; I consider myself fortunate. I played for Ormandy for 32 years, and those were fantastic years. What was he like? First of all, he was very exacting. He was demanding, but not unreasonably so. He just wanted perfection, that was all. He was a task-master, a hard worker. He did not save himself in the least, not one little bit. All of the recordings would take place on Sundays, because that was our only free day (our only guaranteed free day). There were times that we could go for a couple of months without a free day, because all of the Sundays were taken with all of the recordings. In those days, the recording sessions could go 10 hours.

In those days, we had two 2-1/2 hour rehearsals with an hour break in between. Petrillo was imposing a recording ban because of the contractual problems with the record companies, so in order to beat the deadline, a recording session was called on a day when we had just finished two rehearsals. We finished recording at about 4 o'clock in the morning. And the last piece we recorded was *Scheherazade*. Now if you can imagine after all those hours of playing, playing those chords at the end of *Scheherazade*, those wind chords in tune, it was a miracle. I don't know how we did it. Just incredible.

We used to have a standing joke. You know the overture to *Zampa*? Well, it's quite a good overture, and not easy. Well, every time we would go to a recording session, we would find *Zampa* in the book and Mr. Ormandy would say, "If we have time left over in a recording some day, we're gonna record it." So this went on for years. I'm not talking a couple of months! One day, at the end of the recording session he said, "OK, we have 25 minutes of recording time — *Zampa*!" And we recorded it ... the orchestra had never played *Zampa*. It has a big clarinet solo, the whole overture is for C clarinet. And that's the way we used to do things. We would find things in the book we had never played before and we would read through them once and — bang! — record them. So you might say, that we were on our toes. I don't think any other orchestra could do this.

When I joined the orchestra, it was a well-oiled machine. It was a unit that had played together for so many years. You know the first time we went to Europe was in 1955, and we had a six-week tour of Europe. We did 68 compositions on that tour. We used to play 2-1/2 hour concerts in Europe, and we would play *Don Juan* as an encore. I would say of the younger players who are coming into the orchestra today, their playing is on a higher level. They really are bringing a lot of wonderful young players into the orchestra. But, the orchestra is not the well-oiled machine that it was in those days. The orchestra is capable of playing fantastic concerts today, but it takes some work to get them to sound like that. In those days, we would play the first run-through of a piece, and my God, it would sound like it was ready for performance. But now you have turn-over. There's a photo of the orchestra down in the musicians' lounge, the picture was taken in 1953, and there's only one violinist and myself that are still here from when I joined the orchestra. It's turned over about 100% since I joined it. But the quality of the young players is excellent.

Even in the Philadelphia Orchestra, in the off season, players had to go off and take other jobs. The pay scale was very, very low. People were out selling used cars, vacuum cleaners. We had one couple who bought one of those ice cream trucks; they used to drive that thing around the city. They did whatever was necessary to keep their families going. We were the first orchestra with a 52-week season, and it took an 8-1/2 week strike to get that. That's startling with the way it used to be. Musicians are not wealthy by any stretch of the imagination, but they make a comfortable living and provide for their families. We're one of the orchestras that has a decent pay scale.

The Curtis Institute was founded as a training school for the Philadelphia Orchestra by Leopold Stokowski and Mrs. Bok. Anthony Gigliotti taught many clarinet students there, notably Donald Montanaro, Raoul Querze and Ronald Rueben, his clarinet section in the Philadelphia Orchestra. His students perform in orchestras all over the world, including the Boston, Chicago, Israel, National, San Francisco, Houston, Korea and Seoul symphony orchestras.



Gigliotti and Pablo Casals

In the old days, the Philadelphia Orchestra had a 32-week season, and six weeks in the summer (in the old Robin Hood Dell) — orchestras like Pittsburgh had a 22-week season. It paid very little money.

Curtis is a unique situation because it is an all-scholarship school. The only way you can be accepted there is to beat out all of the competition and win a scholarship. I taught there for over 30 years; you

would have maybe 30–35 kids for one opening. The reason for that is that it's an all-scholarship school with a big reputation, a big history and tradition, and kids come from all over the world to audition. With my students, I worked on all of the things Mr. Bonade worked on with me. And I tried to put a big emphasis on sound production. I think that the quality of the sound on the instrument is very important. If you go to hear someone play, and you don't like the sound, immediately, you've lost interest in the rest of the program. I think that playing a wind instrument is very much the same as singing.

An important part of Anthony Gigliotti's musical life has been developing new instruments and equipment. The Selmer 10G clarinet (the G stands for Gigliotti) was the first of several hands-on projects to explore ways to improve clarinets, reeds, mouthpieces, ligatures and more. Now that he will retire from the Philadelphia Orchestra, Mr. Gigliotti confides that he has more projects on the drawing board, waiting to be completed and marketed.

My relationship with Selmer goes back many years. I'll tell you how it all happened. I had a very close relationship with Hans Moennig. My father used to go to Hans for all of his work, so I was the second generation of clarinet players in the family to go to Moennig. He always treated me very, very well. I spent many, many hours in his shop. I would select an instrument (in those days I was playing Buffet) and then go to his shop and spend hours retuning the instrument, readjusting it, rebalancing the scale, etc. etc. The professional representative for Selmer at that time was Tony Rulli, and Tony came to me one day, introduced himself and said that Selmer was very interested in developing a new instrument that would be more acceptable to people who had traditionally played Buffet. The more I thought about it, the more I liked the idea. I thought, "You know Moennig is not going to be around forever. How many people can he fix clarinets for?" For instance, I would select a set of instruments for a student and sometimes they would have to wait for a year before they would get the instruments. He had so many people he was trying to take care of, sometimes it would be a good year, year

and a half before he actually got around to retuning the instruments and setting them up the way he thought they should be set up. I thought, wouldn't it be wonderful if some company could make an instrument that would avoid all of that. You could go in and try an instrument and play it without going through all of that.

When Tony Rulli came to me and said that Selmer was interested in developing a new model, I thought it was a great opportunity. When I first got involved in this whole project, I learned how to measure clarinet bores, it was a real education for me — I'll tell you!! — and for Selmer in Elkhart. Before I went to Curtis, I was ready to go to Drexel and study engineering. Then I thought, "Well, I think I like the clarinet more than I like engineering."

I got involved with Selmer and worked very closely with Joe Artley, who was head technician there in Elkhart at the time. Now this is what they did. They would have the basic instrument manufactured in France, with an undersized bore and without all of the under-cutting. Then they would ship those instruments to Elkhart, and the finishing touches would be put on. They would do the bore reaming, the bell reaming, and the under-cutting. They had a couple of people working at the factory who were really excellent. It was called a Series 10 at that time. Selmer Paris decided, (I don't know why), to pull that model off the market and replace it with a model 10S. Some time went by and suddenly Selmer approached me and said it was a big mistake and they wanted to bring the Series 10G model back again.

Selmer Paris approached me and I went to Paris and took my own tools to help in the manufacture of the initial instruments. The first set of instruments, I did the under-cutting by hand. I came home with a new set of instruments. I accomplished my goals to make the instruments produce a sound more like the German instruments, while still having the flexibility of the French clarinets. As far as a matched sets of instruments is concerned, the Selmer 10G is the closest thing. There is no big disparity between the A and B^b.

The story of the Vandoren V-12 reed: We went on tour with the Philadelphia Orchestra in France in May 1984, and I went to the Vandoren factory and went through maybe 1,500 reeds and found 200 with possibilities (not necessarily play-

able). I was concerned about my students — how can they possibly find reeds that work? I made an appointment with Bernard Vandoren and asked him, "Bernard, how old are you? I have played Vandoren reeds longer than you have been alive." I made some suggestions to improve their reeds: thicker blanks — there's not enough wood in the heart of the reed, the balance of the reed has to be changed. In other words, a whole different reed from what you're making! So he listened, and he said, "In order to do this, I am going to have to buy another machine. I can't take one of my machines out of production to experiment with this new model." I replied, "Whatever, let me know when you're ready." I thought I'd never hear from him again.

Then one day I received a phone call from Bernard Vandoren. He said, "Well, when can you come to Paris? I have a new machine and we're all ready to go." I was slightly taken aback, to say the least. I give him great credit for wanting to pursue this thing. And we made an appointment for me to go to Paris. I had a two-week vacation in September, and he had me go over there. I stayed in a hotel that was just a block away from the factory on Rue Lepic and I spent every day from early in the morning to late in the afternoon trying reeds. They had made a couple of templates — they had sent me samples of reeds over the summer.

When I went there we started on these templates. (Templates are a steel model that they use on the machine, and the machine follows the model and cuts the reed.) So, they would bring up some reeds, I would try the reeds. I would decide exactly where they would have to be adjusted, and show them exactly what I had done. They would go down to the shop and file the steel template; they would run some more reeds on the machine, bring them up and I would try them again and decide where some further adjustments would have to be made. And this went on for about a week until we finally got one of the templates to the point that I thought it was turning out really good reeds. So, it took us about a week and a half for us to get the one template exactly where I thought it should be. Then they hardened the template and that's what they started using. I think that it was very gratifying to work on a project like



The Philadelphia Woodwind Quintet with pianist Kyoko Takeuti at a concert in Tokyo in 1988 (l to r, front row): Bernard Garfield, Kyoko Takeuti and Murray Panitz; (back row): Anthony Gigliotti, David Wetherill and Richard Woodhams. (photo by Jean Bulbaker)

that and have it turn out the way it did, because I have been playing V-12 reeds ever since.

I used to play a Henri Chedeville mouthpiece, which was considered to be like the Stradivarius of mouthpieces. At that time the orchestra was going to the Ann Arbor Festival every spring, and I became very friendly with Frank Kaspar; he had a shop in his home in Ann Arbor. I used to go there and spend every free hour I had, and he would make mouthpieces for me. He used to actually make the blanks. He had a lathe in the basement, all of the reamers in there, and would make the mouthpieces right from rod rubber. Then his wife complained after a few years about the stench of the rubber so he finally started using a blank from France, and the mouthpieces were not the same. The original mouthpieces that he made from rod rubber were his best mouthpieces. As a matter of fact, when Bob Marcellus joined the Cleveland Orchestra, he called me one day, and asked me if I had any mouthpieces he could try. So he came down to Philadelphia and tried all these mouthpieces that Kaspar had made and picked out a mouthpiece that he played for quite a few years, until he had an accident and broke the tip off.

Frank Kaspar taught me a lot about mouthpieces. He taught me how to reface mouthpieces, and I started doing a lot of experimenting myself. I was introduced to a man who owned a mouthpiece factory in Pompano Beach, Florida. I had measured my mouthpiece very carefully, the interior of the bore, the throat dimensions, everything. Then he sold the business, and I had to make new molds for the blanks; it's been a real learning experience — a fun experience. Aside from my old Chedeville, there's nothing like it around. It's really the closest thing to an old Chedeville of anything on the market. First of all, the rubber that's being used is the same type of rubber used in the old Chedeville mouthpieces. (We took one and broke it and had it analyzed.) I am very happy that the mouthpiece has turned out the way it has. It's an outstanding mouthpiece.

The ligatures, that was another story. When I was a student, I used to take the old Buffet ligatures, which were made of a very heavy metal, and file the inside of the ligature out, try to do things that would help it vibrate better. I got to thinking about it and wasn't so sure that metal was really the right thing to use. So, I got hold of a couple of sleeves of plastic that were just about the right diameter to fit over a clarinet mouthpiece. I started fool-

ing around and filing them out, and then eventually, it developed into the design that I now use. I went to a molding company (injection molding) and had the molds made for the ligature. You know, when you try a reed on with your thumb ... hold the reed on (the mouthpiece) with your thumb. And then when you put your ligature on, it doesn't play any more. The reason is — something which everybody has overlooked — is that it's not just the contact on the reed that is important, but the contact of the ligature on the mouthpiece. When you hold it on with your thumb, there is no pressure on the mouthpiece. The mouthpiece is vibrating very freely. As soon as you put a metal band on there, you might as well get an old hose clamp and put it on there. It has the same effect: it stops the mouthpiece from vibrating, and therefore it changes the response. So, my design had to do with not just the contact on the reed, but how the mouthpiece is contacted. And that's the basis on which I was given a patent.

Then I played around with swabs for years, trying to figure out what's the best kind of swab to use. For instance, one time we were in Japan, and were doing a program with Muti, and my associate was playing principal on Beethoven's *Seventh Symphony*. As Muti was just about ready to walk on stage, and my associate came running off the stage, saying "Don't go on! Don't go on! I got my swab stuck in the clarinet, I can't get it out. I have to get my spare instrument." It was jammed in there. This has happened to me and happened to my students many times. Sometimes, I would have to send them over to Hans Moening to have him get the swab out of the bore, it was jammed in there so tight.

So I got to thinking about that. There's got to be an answer to this problem; it's ridiculous. So I came up with the solution: the swab which we are now marketing. A swab with pull strings off the opposite end of the swab, so if you get it stuck, you just pull it back out. Why no one thought of that before, I'm not quite sure. I don't know why I didn't think of it 40 years ago. But it's also made of a very fine grade of silk. Silk happens to be very highly absorbent material, much more absorbent than cotton. It does not deposit lint in the tone holes, the way cotton does. One pull through the clarinet, no matter how much moisture in there, it's bone dry.

Then I came up with the idea, I've been experimenting with barrel shapes. I now

have a barrel out on the market that I designed. I don't care what clarinet you put it on, it improves the sound of the instrument and the balance of the scale. It's wood, but like the Selmer 10G barrels it has a hard rubber sleeve. I have the barrels manufactured for me, and then I adjust the sockets so that they fit properly. I also put the finished bore in myself. Now that I am going to retire from the orchestra, I have more things that I want to do, more products that I want to develop and more time to do it. In "retirement," I look forward to further improving the instrument to the extent of my knowledge of music and mechanics. A new barrel, already developed, improves the sound on any instrument on which it is used.

I have devoted most of my life to music — to performing and to teaching. It has been a richly rewarding career. But do not mistake "richly rewarding" for monetary compensation. The riches I have acquired are in bringing the art of music to almost every area of the world; it is made up of the marvelous people with whom I have shared that experience. It consists of those who have used their talents as their attempt to create a better world, and it gave me the

opportunity to make friends with people of all cultures, all religions and all races. I have been privileged, and I am grateful for this opportunity to publicly acknowledge that privilege.

PHILADELPHIA WOODWIND QUINTET DISCOGRAPHY

Anthony Gigliotti, clarinet, William Kinkaid, flute, John De Lanie, oboe, Sol Schoenbach, bassoon and Mason Jones, horn

Columbia Masterworks ML 4834

Mozart: *Quintet in E♭ Major*, K. 452
Beethoven: *Quintet in E♭ Major*, Op. 16
With Rudolf Serkin, piano

Columbia Masterworks ML 4995

Janáček: *Concertino* (assisting artists: Rudolf Firkusny, piano; Jacob Krachmalnick and David Madison, violins; Samuel Lifschey, viola)
Janáček: *Mladi* (Youth Suite, 1924), with Leon Lester, bass clarinet

Columbia Masterworks ML 5093

Hindemith: *Kleine Kammermusik*, Op. 24, No. 2
Ibert: *Trois pièces brèves*
Bozza: *Scherzo for Wind Quintet*, Op. 48
Haydn: *Divertimento in B♭ Major*
Beethoven: *Sextet in E♭ Major*, Op. 71

Columbia Masterworks ML 5217

Schoenberg: *Quintet for Wind Instruments*, Op. 26

Columbia Masterworks ML 5441/MS 6114
(Robert Cole, flute)

Barber: *Summer Music*, Op. 31
Nielsen: *Quintet for Winds*, Op. 43

Columbia Masterworks ML 5613/MS 6213

Poulenc: *Sextour* (with Poulenc at the piano)
Milhaud: *La Cheminée du Roi René*
Françaix: *Divertissement for Oboe, Clarinet and Bassoon*

Columbia Masterworks ML 5715/MS 6315

(Robert Cole, flute)

Mozart: *Divertimento No. 8 in F Major*, K. 213
Mozart: *Divertimento No. 14 in B♭ Major*, K. 270
Reicha: *Quintet in E♭ Major*, Op. 88, No. 2

Columbia Masterworks ML 5788/6388

Toch: *Five Pieces for Wind Instruments and Percussion*
Toch: *Sonatinetta for Flute, Clarinet and Bassoon*, Op. 84
Cowell: *String Quartet No. 5* (The Beaux-Arts String Quartet)

Columbia Masterworks ML 5984/6584

(Robert Cole, flute; Murray Panitz, flute)

Grainger: *Walking Tune*
Wainly: *Aubade for Flute, Oboe and Clarinet*
Persichetti: *Pastoral*
Schubert: *Hirtenlied from Rosamunde*
Stravinsky: *Pastorale* for Voice and Four Wind Instruments
Stravinsky: *Pastorale* for Violin and Four Wind Instruments

Pierné: *Pastorale*
Jolivet: *Pastorales de Noel* for Flute, Bassoon and Harp
Milhaud: *Two Sketches for Woodwind Quintet* (Assisting artists: Judith Blegen, soprano; Marilyn Costello, harp; Veda Reynolds, violin; Louis Rosenblatt, English horn)

Columbia Masterworks MS 6799

Italian woodwind music: Vivaldi, Cambini, Rossini, Ponchielli

Columbia Masterworks M3 32135

Mozart: *Piano Quintet*, K. 452 with Robert Casadesus

Columbia Masterworks M3 32135/MS 6061

Mozart: *Sinfonia Concertante* (Philadelphia Orchestra, Eugene Ormandy, conducting)

RCA LSC 2982 *Forms and Sounds* — Ornette Coleman

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ABOUT THE WRITER...

Elena Lence Talley is the membership coordinator of the International Clarinet Association and is the author of several articles published in past issues of *The Clarinet*, including a profile of Sabine Meyer and the bubble-blowing clarinet of Harpo Marx. She managed to visit Philadelphia without sampling a cheese-steak sandwich.



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Memories of Gigliotti

by Philip Muncy

Like most clarinetists, I have grown up with the sounds of Anthony Gigliotti. When I was a child, I had a picture of him along with my other clarinet idols. While many young people worshiped Elvis and The Beatles, my heroes included Anthony Gigliotti and Robert Marcellus.

To me, Gigliotti is more than a fantastic clarinetist and teacher. He has made many contributions to the clarinet world, and we will benefit from these contributions for years to come. He has developed mouthpieces, clarinets and reeds, just to name a few. His talent and generosity are unsurpassed. Now retired from the Philadelphia Orchestra, he has had a full performing life and has touched many people both directly and indirectly. I would like to share a few stories with you in hopes that they will reveal the Anthony Gigliotti that I have grown to love and respect.

My first contact with Anthony Gigliotti was around 1985. I was living near Denton, Texas, at the time and repairing clarinets for many fine players in the Dallas/Fort Worth area. I was searching for a new mouthpiece for myself, and was hoping to procure some good mouthpieces for some of these fine players to try in my shop. My former teacher, Robert Listokin, gave me Gigliotti's number and told me to call him. Listokin was playing on Gigliotti-made mouthpieces and was very happy with them. I called him one evening and found a very pleasant man, willing and able to help me in my quest. I recall Gigliotti giving me a telephone number to call, insisting that I call him back late in the evening after his orchestral concert. I felt very intrusive calling so late, and at a time when he would be recovering from a performance. I would realize a couple of years later that he seemed to be as comfortable on stage as he was speaking with me. He put me at ease immediately with his calm, rich, robust voice. He explained (due to his busy schedule) that this was

the best time for me to speak with him. After hanging up the telephone, I felt as if I had just had a lesson with him. We talked about mouthpieces and reeds, and later I even practiced my breathing, trying to reproduce the relaxed richness with which he had spoken.

Gigliotti has always demonstrated a great interest in sharing his expertise with others. I twice invited him to present a master class and he graciously accepted each time, even with his busy schedule. Gigliotti's knowledge and desire to improve the equipment available to the clarinetist has led to contributions for which we should all be grateful. I guess I personally have been most impressed with his willingness to share his knowledge of the clarinet and to help with the success of others.

When clarinetists from outside the U.S. visit my shop, I often ask, "When you think of an American clarinetist, what name comes to mind?" The name "Gigliotti" is usually the first word out of their mouths.

Dan Leeson, in Los Altos, California, shared an older story with me that I think typifies what Gigliotti is like to this day. The story begins in 1957. Leeson was in the U.S. Army and stationed at Ft. Dix, New Jersey. He decided to go to Philadelphia by bus and see if he could get into any free concerts. First, "free" was necessary because he had little money and secondly, "free" was possible because the U.S.O. in Philadelphia was invariably as generous as the people of that gracious city.

The major problem was the cost of transportation. The round-trip bus fare from Ft. Dix to Philadelphia and back again was \$1.80. Bus transportation in the city was 10 cents a ride, transfer included. That was a total of \$2.00, but it was all he had until the end of the month. He figured he should be able to bring it off somehow, even though he was cutting it very thin — one small problem with the plan and he could be in quite a mess.

The performance that evening at the Settlement Music House (or School)

Serkin playing the two big piano/wind quintets by Beethoven and Mozart with members of the Philadelphia Orchestra, namely oboist DeLancie, clarinetist Gigliotti, hornist Mason Jones and bassoonist Sol Schoenbach. Fortunately, one bus ride would get him to the hall and one bus ride would bring him back to Rittenhouse Square for the return trip to Fort Dix. He was home free!!! Broke, but home free.

Then disaster struck! At the Settlement Music House, the concert was sold out!! No tickets. No luck. Go home. The Mozart and Beethoven piano/wind quintets were to be played by a dream group and Dan Leeson could not get in. To make matters worse, Serkin was using the then very new parts of the *Neue Mozart Ausgabe* (the editorial board of which Leeson would later be a member) for the K. 452 quintet, and there were significant textual differences.

Dejected as he could be, Leeson tried to talk the ticket clerk into a standing room seat. Suddenly, who should walk by but Sol Schoenbach. He comes to the box office window asking if there was a problem. Leeson was dressed in uniform and Schoenbach was an ex-G.I. who was always concerned about soldiers in the Army. Seeing Leeson at the box office flushed with aggravation must have alerted him to the fact that something was wrong. "No seat? Are you kidding?" he asked when the problem was explained. "Follow me, soldier," he said, and he personally escorted him backstage, where Leeson presumed he would be able to hear something of the concert. Backstage were the other members of the group to whom Schoenbach introduced Leeson as someone quite important, instead of someone who was broke and desperately wanting to hear an important concert played by the gods. One of the people he met was Anthony Gigliotti, with whom he spoke at length. He told him that he also played clarinet and admired his playing a great deal, mentioning the fact that he had attended several concerts by the Philadelphia Orchestra the previous months at which Gigliotti

had played the important clarinet solos so very beautifully. Although he was polite, Gigliotti was not interested in flattery. Instead, he wanted to know about Leeson's playing, with whom he had studied, and what he was working on at the time.

Finally, Schoenbach, who had excused himself, returned to take him out to where a chair had been set up in the back corner of the stage. Here Leeson was to sit for the entire concert! Can you imagine that—the best seat in the house for a concert that was completely sold out?!

The concert began with a brief wind quintet that included the legendary William Kincaid, and then came the Beethoven. The page turner was Peter Serkin. When the slow movement came, Schoenbach played the beautiful but very long bassoon solo, and he did it in one breath with room left over at the end. After intermission, the Mozart K. 452 came up.

Following the concert, Gigliotti came over and asked if Leeson would join them at a little post-concert buffet. At the buffet, everything was laid out. Leeson was being treated as an honored guest by members of the Philadelphia Orchestra.

Finally it came time to leave and Gigliotti asked if Leeson would like a lift to Rittenhouse Square. I don't know if he had to go out of his way to take Leeson there but it saved him a dime, and that meant that he was not completely broke. On the way they continued their discussion about the clarinet and clarinet playing. Dan never met him again, but when Dan Leeson was making a good living he sent a donation every year to the Settlement Music House in remembrance of that evening. They lost no money that night. Gigliotti not only saved Dan Leeson 10 cents, but his splendid kindness and interest gave a lot more.

My dear friend Ignatius Gennusa has known Anthony Gigliotti longer than most. They met in Philadelphia around 1935. Living in Philadelphia in those days was quite different. Clarinet lessons were from about \$1.00-\$2.50 each. Gennusa and Gigliotti played duets together as children at 13 and 14 years of age. Gennusa remem-

bers when Gigliotti was studying clarinet with his father and wanted to be a Royal Canadian Mounty. As they grew older, Gennusa and Gigliotti double dated. These two great clarinet players were both accepted to Curtis and studied with Daniel Bonade.

When war broke out, they joined the Navy Band in Philadelphia in 1942 and served aboard the U.S.S. Randolph. While in the Pacific Ocean in 1943, they experienced kamikaze attacks from Japanese war planes. After the war they both began playing professionally in New York and both got jobs playing in ballet orchestras. Gigliotti worked in the Ballet Russe.

Gennusa and Gigliotti have shared many experiences. Some have been happy and some, during the war years, were surely sad. Gennusa remembers Gigliotti as a very good and determined boy. After Gigliotti's acceptance of the job in the Philadelphia Orchestra, Gennusa says, "...and the rest is history."

I have often joked that something must be in the water in Philadelphia that produced so many great clarinet players. These two are no exception, and their clarinet playing has been exceptional.

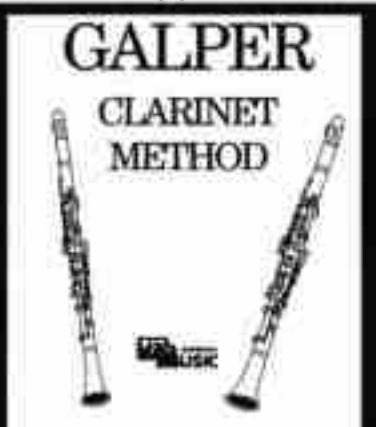
I have been privileged to have the opportunity to know Anthony Gigliotti. He is a wonderful man and clarinetist. He has certainly taught me a great deal by knowing him and listening to him play. The Philadelphia Orchestra will be different without him. I know that when future generations think of Gigliotti, they will not only remember the great mouthpiece or ligature, they will remember the great artist as well. The legendary performances he has given us are in our hearts, and his mouthpieces and ligatures are on our clarinets. I congratulate you on your retirement. I hope you and your lovely wife, Tailing, have much success and happiness.

ABOUT THE WRITER...

Philip Muncy is a woodwind designer, clarinetist and owner of Muncy Winds, Inc. since 1987. The company operates from the Blue Ridge Mountains near Boone, NC, in a restored historical general store built at the turn of the century. Muncy studied clarinet performance with Philadelphia native Robert Listokin at the North Carolina School of the Arts and studied Music Instrument Technology at the State University of New York.

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Vive la Clarinette!

THE 1996 CLARINETFEST IN PARIS



*A Report by
Michèle Gingras,
Doug Storey
and Jean-Luc Blasius*

It was déjà vu at *la Cité Universitaire* last July 3-7. There was a certain *je ne sais quoi*, reminding us of the 1981 ClarinetFest, organized by essentially the same people, at the same site, during the same month. Guy Deplus and the *Quatuor de clarinettes de Paris* were our hosts and put together an impressive list of events for festgoers. Special thanks go to Michel and Anne-Marie Gizard and Alain Truillard for their special role in coordinating the event.

A slick five-day glossy program in an attaché case was handed to each registered participant upon arrival. ClarinetFest organizers welcomed us in an afternoon gathering. We heard Guy Deplus and Michel Gizard, as well as I.C.A. President Gerry Errante.

Croatian clarinetist Milko Pravdic and pianist Danijela Petric opened Wednesday afternoon's sessions with a program of arrangements of harpsichord music by Rameau. Pravdic memorized the entire program on A and D clarinets and ended with a virtuoso *Gavotte et six doubles*. Krzysztof Klima continued with a recital of Polish music starting with *Quatuor pour clarinette et trio à cordes* by Krzysztof Penderecki, which was very well interpreted by his dynamic ensemble called Polish Wind & String Players. He continued with *Prélude pour clarinette seule* by Penderecki, and *Danse Preludes* by Witold Lutoslawski. Solo clarinetist at the Capella Cracoviensis Orchestra, he displayed beautiful dynamic colors. The next event featured Olivier Darteville performing Hurlstone's *Four Characteristic Pieces* as well as his

own composition, *Jericho*, for clarinet, violin, piano and tape. Principal solo clarinet with the Luxembourg Orchestra, Darteville and his colleagues Eric Melon and Jean Schils (violin and piano respectively) gave genuine character to their performance. The afternoon continued with bass clarinetist Henri Bok, clarinet professor at the Rotterdam Conservatory in the Netherlands. First on his program was *Serge Chaloff in Memoriam* by David Mott, a solo piece with a jazz flavor where he used impressive double tonguing. He and pianist Rainer Klass continued with Stephan Heucke's *Sonate Op. 23*, an interesting composition featuring *avant-garde* techniques which he played with extreme ease and virtuosity to the delight of an enthusiastic audience. He was followed by American clarinetist Floyd Williams, Head of the Wind, Brass and Percussion Department at the Conservatory of Music at Brisbane University in Australia. He and pianist François-Luc Chaurin began the program with a lovely rendition of *Pastoral* by Elliot Carter. He continued with a very effective solo piece called *Prieghiera per un'ombra* by Giacinto Scelsi. Henri Bok then joined him in *Double Sonata* for clarinet and bass clarinet by Stanley Walden. The piece is excellent and both musicians blended so well that at times it sounded like there was only one performer on stage. Williams ended his program with *GRA* for solo clarinet by Elliot Carter. Cuban Paquito D'Rivera ended the afternoon functions with improvisations on music by Ernesto Lecuona. He dazzled the audience with his creative improvisation and warm personality. He and Dave Samuels on marimba and percussions made a great team.

Wednesday evening was dedicated to ClarinetFest sponsors Arpèges, Buffet-

Crampon, Leblanc, Rico, Selmer, Vandoren and Yamaha. Soloists Jean-Michel Bertelli, Richard Vieille, Guy Dangain and Guy Deplus were featured in impressive performances accompanied by the excellent *Orchestre d'Harmonie de la Police Nationale* (wind band) conducted by Benoît Girault. The concert opened with Richard Vieille's stylish performance of the *Polacca* from Carl-Maria von Weber's *Concerto No. 2*. Guy Dangain followed with a beautiful, expressive performance of *Romance* by Thierry Huvelle and *Csurdongolo*, a composition by Leo Weiner which has a playful melody and spicy harmonies. The evening concluded with a fine performance by Guy Deplus of Weber's *Concertino* and Rossini's *Introduction, Theme and Variations*. Deplus' performance featured expressive slow playing and clean, agile fast passages. The audience gave him a rousing ovation and was delighted with an encore of *Guiganderie* by Faustin and Maurice Jeanjean. The *Orchestre d'Harmonie de la Police Nationale* sounded absolutely beautiful. The winds blended well and were meticulous in their musical expression.

Thursday morning started with the International Clarinet Association Young Artist Competition. A full report by Alan Stanek appears elsewhere in this issue.

Thursday's first presentation was a lecture by Dr. Philippe Chamagne entitled *La main du musicien* which dealt with the functional aspects of the hands as well as posture and musculature. Following Dr. Chamagne, British clarinetist Victoria Soames presented a recital with pianist Jonathan Higgins. She opened the program with a beautiful, tranquil interpretation of the Bliss *Pastoral*. Next was *Interlude-Finale* by Phyllis Tate, and *Lullaby* by Nicola Lefanu. Ms. Soames concluded her program with a very sensitive

and stylish performance of the Ireland *Fantasy-Sonata*. Portuguese clarinetist Antonio Saiote, joined by pianist Anne Kaase, followed with a commanding performance of *Improviso* by Yoly Braga Santos. Second on the program was *Langara*, a solo for clarinet by Alexandre Delgad, followed by *Fragment-H*, a wonderful piece by Zbigniew Lamperti. The virtuosic solo clarinet piece *Respectfully yours, Mr. Goodman* by Lenay Kamillo continued the program which was then concluded with *Cardo* by A. Vasques Dias. Mr. Saiote played with great style, control, and conviction. Thursday morning's final recital featured extraordinary playing by Richard Rimbert, teacher at the Bordeaux Conservatory, along with students from *L'Association Aquitaine des Clarinettistes*. Of special interest was a choreographed version of Komives' *Flammes*. This was an enjoyable and creative program which included a questionnaire testing the audience's knowledge of performed literature.

The I.C.A. board of directors started the afternoon with a joint recital. James Gillespie, Editor of *The Clarinet*, began with *Sonatina* for solo clarinet by Csaba Deák, and continued with the first movement, "I Got Rhythm," of Paul Harvey's *Etude on a Theme of Gershwin*. He prevailed with an incredibly mellow tone and witty playing, which earned him warm applause. I.C.A. Secretary Patricia Kostek followed with an excellent work by Canadian composer Alexina Louie, *Cadenzas* for clarinet and percussion. She displayed a beautiful sound and tight music making with Peter Graham on mallet instruments. I.C.A. President Gerry Errante continued the recital with *Different Geometry* for solo clarinet by Czech composer Peter Graham (who adopted an American name). The piece is a splendid little gem reminiscent of Steve Reich's Minimalism interspersed with shifting jazz-like accents, which Errante pulled off wonderfully. He continued with *Gandalf the Grey* for clarinet and electronic tape by American composer Jody Nagel. I.C.A. President-elect Alan Stanek then performed *Monolog 3* by Erland von Koch. Stanek's subtle vibrato and articulation agility were very effective in this two-movement solo. Gerry Errante returned with a *première* performance of *Canto "de las sombras"* for clarinet and electronic tape by Robert Scott Thompson who essentially wrote the piece for this event. He ended with *Milk Teeth* for clarinet and electronic

tape by Michael Lowenstern. A recital by the Swedish clarinetist Kjell-Inge Stevensson followed with an excellent rendition of *Thème Finnois avec variations* by M. de Ron, student of Crusell. A typical variation extravaganza, it was followed by Stevensson's arrangement of *Canzonett*, Op. 62 by Finnish composer Jean Sibelius. As Stevensson is particularly well-known for his contemporary music performance, he excelled with great rapid articulation in G. Valkare's *Passage 3* for solo clarinet. He ended with his impressive arrangement of Bach's *Chaconne* from the *Partita in D minor*. Bob Spring followed with his famous virtuosity. He started with a *première* performance of Eric Mandat's *Sub(t) rains O' strata'a Fears (SOS)* for solo clarinet. Written especially for Spring, the piece features an array of beautiful rhythmic drones with interspersed melodies, circular breathing, double tonguing and multiphonics. Although initially these techniques might sound mathematical and even intimidating, both Mandat and Spring manage to make gorgeous sense of it. Spring continued with *Fantasy (...those harbor lights)* by American composer Joan Tower, and closed with his famous in-one-breath spectacular *Moto Perpetuo*, Op. 11 by Nicolò Paganini. French clarinetist Sylvie Hue continued the afternoon sessions with an outstanding performance of Joseph Horovitz's *Sonatina*, and closed with a terrific new piece by Roger Boutry called *Synapse* for clarinet, tenor saxophone and piano. Her centered and resonant tone was enhanced by a delicate vibrato, and her control of dynamics was excellent. Her colleagues Philippe Portejoie (saxophone) and Frédérique Lagarde (piano) joined her in an array of unison rapid staccato passages and engaging accented rhythms. We

then were treated with a recital by well-known Hungarian clarinetist Laszlo Horvath. He presented a delightful program of Hungarian music: *Quatre danses hongroises* by Rezsö Kokai, *Trois essais pour clarinette et piano* by Zsolt Durko, and *Danses roumaines populaires* by Béla Bartók. He displayed clean and artistic playing with a fluid technique and beautiful vibrato, and his accompanist, Klara Kormen, played with a perfect balance and refinement.

Thursday evening's program began with the *Quatuor de clarinettes de Paris* featuring our festival organizers Michel Gizard and Alain Truillard, Patrick Sautour and Claude Moret. They started their program with the I.C.A. 1995 Composition Competition winner, *Quatuor pour clarinettes* by Luxembourg composer Marco Pütz. It is a very enjoyable work which deserves to become an important addition to the repertoire. The ensemble played with wonderful blend and nuance. The concluding work on the program *Eine Kleine Lachmusic* by Wolfgang...Schröder was especially fun. Not only did it contain familiar Mozart passages, it also interspersed quotes from *Stars and Stripes Forever*, Beethoven's *Fifth Symphony*, and *The Star Spangled Banner*, among others. Freddy Arteel, teacher at the Royal Conservatory in Gent, along with Kati Sebestyen, violin, Ervin Schiffer, viola, and Dana Protopescu, piano, followed with a beautiful interpretation of two of the *Eight Pieces for clarinet, viola, and piano* by Max Bruch. This ensemble produced a well-blended, rich, luxurious sound. Also on the program was the *première* of Dirk D'Haese's *Three Bagatelles for clarinet, violin and piano*, a work which contained many interesting combinations of



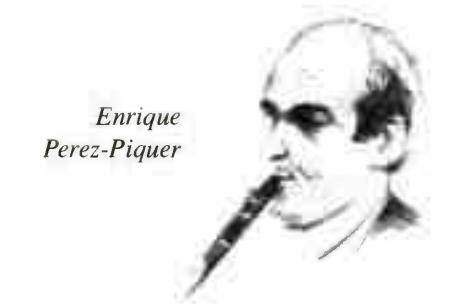
Guido Six and the Claribel Clarinet Choir



József
Balogh



Eiji
Kitamura



Enrique
Perez-Piquer



Bai Tie

(Pencil
sketches by
Marco Weber)

tone colors. A refined performance of the Katchaturian *Trio* concluded the recital. Next on the program was Hungary's Kovacs Klarinetten Quintett. Ensemble members, Béla Kovács, Zsolt Szatmari, Pal Solyomi, Ákos Acs and László Krasna, opened with a beautiful arrangement of Mozart's *Fantaisie*, KV 594, which was followed by arrangements (all by Kovács) of *Drei Lieder ohne Worte* by Mendelssohn, Maurice Ravel's *Pavane* and *Three epigrams* by Kodály. Also performed were *The Girl from Ipanema*, *Misty* and *Czardas*. The ensemble played with sensitivity, nuance and style. The audience's enthusiastic reception had them play an encore, *Lady Be Good*. Thursday concluded with a wonderful concert by the legendary Buddy DeFranco. He and pianist Kotaro Tsukahara chose *Autumn Leaves* to begin their set. Also included was *Scapple From The Apple* and several other standards. Japanese clarinetist Eiji Kitamura was introduced and joined in with some outstanding solo work. All three musicians were called back to the stage and pleased the audience with an encore of *Just Friends*.

Friday morning welcomed early birds at an 8 o'clock I.C.A. General Meeting. A meeting report by Patricia Kostek appears elsewhere in this issue. Rebecca Rischin, clarinet professor at Ohio University, started the morning events with a compelling lecture on Olivier Messiaen's *Quatuor pour la fin du temps*. She read her findings both in French and English and captured our attention with fascinating details about the circumstances surrounding Messiaen's composition of the masterpiece. She described the interviews she conducted in Paris with members of the original *quatuor* members who performed the work for the first time while in captivity in a prison camp during World War II in Germany. She spoke very well and her command of the French language was impressive. We then heard Timothy Perry, clarinet professor and conductor at Binghamton University (SUNY). He brilliantly memorized an entire program of French music by Paul Jeanjean, including a flashy *Brillantes variations sur le carnaval de Venise*, a beautifully performed *Légende*, (the first étude from 18 *Études de Perfectionnement* with piano accompaniment), *Poème étrange à l'instar d'Edgar Poe*, Op. 84, (one of Jeanjean's later works with unusually modern style), and *Ro-*



(l to r): Ida Gotkowky and Robert Fontaine

mance sans paroles. The next performer was Luis Rossi from Chile. We first heard *Tonada* by Argentinean Carlos Guastavino followed by a superb rendition of *Etude Tangistique No. 3* for solo clarinet by Astor Piazzolla. He went on with *Soloneiron* for solo clarinet by Gerardo Gandini, and ended with a charming jazzy *Variaciones* by Leonardo Velasquez where he displayed flawless style and tone. Gilles Thome was next with an informative lecture on Vivaldi's concerti for chalumeaux and clarinets. Professor at the *Conservatoire National Supérieur de Musique de Paris*, he showed some early instruments and explained how much easier it is to play early music with original instruments and illustrated this by playing excerpts from his Vivaldi recordings. He also talked about instrument makers Denner and son, and compared chalumeau and clarinet concerti.

The afternoon's recitals began with *Quatuor de clarinettes Arghul* from the *Conservatoire Royal Flamand de la Ville d'Anvers* in Belgium. The program featured the Jean Absil *Quartet pour clarinettes*, *Clownery for clarinets* by Harry Stalpers, *Arghulesques* by Jean Van der Roost, and *A playful quartet* by Raymond Decancq. This group, composed of Marc Vertessen, Peter De Ridder, Eddy Chrisostomus, and Marc Foets, all studied at the Royal Flemish Conservatory in Antwerp, Belgium. They performed with a wide dynamic range, very crisp ensemble and an excellent blend of voices. Marcus Eley and pianist Lucerne Desa were next with a program opening with *Sonate* by Thom Ritter George, a very nice four-movement work. They followed with a fine performance of Alec Wilder's

Sonata and Music for a global village, a single-movement work for clarinet and tape by Ed Bland. The program concluded with *Basque Folk Song*, a beautiful work by African-American composer Clarence Cameron White. Featured next was Philippe Cuper, solo clarinet at the *Opéra de Paris* and teacher at the Versailles Conservatory. He was assisted by violinist Frédéric Laroque, violist Noëlle Santos, and pianist Cécile Hugonnard-Roche. Cuper began with *Trio for clarinet, viola and piano* by Anthony Girard. The performance featured delicate, refined musicianship and very sensitive interplay between ensemble members. Second on the program was a very rhythmic and playful one-movement duo for clarinet and viola entitled *Disco-toccata* by Guillaume Connesson. Cuper played long, fast demanding passages with an effortless grace. He ended with *Trio for clarinette, violin and piano* by Francis Poulenc. Mr. Cuper performed with a beautiful sound and flawless technique. French clarinetist Dominique Vidal was the next performer. He was assisted by Marie-Christine Milliere, violin and Jean-Marie Cottet, piano. His program featured two excellent works by composer Jean-Louis Petit: *Regard Trismégiste*, a wonderful trio for clarinet, violin and piano, followed by a virtuosic *Variations pour clarinette and piano sur Carmen*. This demanding work was played with great charm and grace and provided a very exciting conclusion to this recital. Michele Incenzo, teacher at the *Accademia Nazionale de Santa Cecilia* in Rome, accompanied by Nicolas Dessenne on piano, followed with a passionately played program. *Introduction, Theme and Variations* by Küffner (often incorrectly attrib-

uted to Carl Maria von Weber) and *Fantaisie de concert sur un motif de la Traviata Di G. Verdi* by Donato Lovreglio were both performed from memory. Closing the program was Armando Ghidoni's *Concerto for clarinet*. Stanley Drucker, esteemed principal clarinetist of the New York Philharmonic, performed the final Friday afternoon recital. He was accompanied by pianist Sandrine Casha. The program opened with a crisp performance of Debussy's *Première Rhapsodie*. An exciting Bernstein *Sonata* followed and a very interesting Meyer Kupferman *Four Double Features for Two Clarinets* closed the program. This final work, performed by Stanley and Naomi Drucker, was full of colorful, melodic interplay. The audience was delighted and called the Druckers back for two bows.

Friday evening began with the *Cuarteto de clarinetes de Caracas*, composed of Jorge Montilla, Orlando Pimentel, Victor Salamanque and Carlos Bello. They started with *Cuarteto Boreas* by Roberto Cedono and *Two Brazilian Popular Songs* by Heitor Villa-Lobos, and continued with *A Theme of Maria de Buenos Aires and Tango* by Astor Piazzolla and *Pajarillo* by Cedono. They ended with *Las Estampas Criollas* by Beatriz Lockhart. This assertive group is extremely well rehearsed, and every member got a chance to show off huge sounds, incredible staccato speed and exceptional musicianship. They chose a fabulous program and received resounding cheers for their performance. British clarinetist David Campbell then played two quintets with strings. He started with *Tuireadh* by young Scottish composer James MacMillan. A programmatic work meant to describe the oil rig explosion tragedy in the North Sea, it contains extreme dynamic ranges and a series of quiet incantations which were played in an exemplary fashion by Campbell and the Bingham Quartet. This first-class ensemble demonstrated true artistic playing. They continued with a witty piece, *Clarinet Quintet* by Martin Butler. We then heard the Northwest Texas Clarinet Consort, comprised of Robert Walzel, John Scott, Raphael Sanders, James Gillespie, Doug Storey and Gary Whitman. They started with American musical theater music by Leonard Bernstein, *Candide Overture* and *Suite from West Side Story*. The group has an impeccable sound and rich dynamic palette. They ended with the big band sounds of Dizzy Gillespie's *Night in*



(l to r): Fabrizio Meloni and composer Carlo Boccadoro



Hans Rudolf Stalder



Colin Bradbury



Antonio Saiote

(Pencil sketches by Marco Weber)



(l to r):
 John Bruce Yeh,
 Larry Combs and
 Julie DeRoche

(Pencil
 sketches by
 Marco Weber)

Tunisia. The evening concluded with the Electric Arts Duo with clarinetist Burton Beerman and dancer Celesta Haraszti. Beerman performed his composition *Evening songs* for solo clarinet, and was then joined by Haraszti in a choreographed rendition of his composition *Meditations* for electric clarinet. The Duo performed with technical prowess, and special attention was given to lighting, costume and stage ambiance. Saturday morning began with Jürgen Loscher's presentation on *Dis-pokinesis*, or "body teaching." With the able help of Anne-Marie Gizard as an interpreter, Loscher discussed musicians' posture and movement diseases and showed exercises to avoid or cure them. At the end of his speech he demonstrated a new thumb-holder which supports the instrument closer to the thumb's base, thus reducing the pressure on the hand's muscles. The next event featured Michèle Gingras, Chairperson of the I.C.A. Composition Competition, and Gerry Errante. They performed the winning piece of the 1996

competition, *Sonata* for two clarinets and piano by American composer Gary Schoc-ker. The piece was performed very expressively by both performers and pianist Nicolas Dessenne. This was followed by an excellent recital by Chinese clarinetist Bai Tie. He performed *Sonatine* by Pierre Gabaye, *Five Pieces* by W.O. Smith, and *Rondo* by Jia Daqun. Saturday morning

ended with a most outstanding performance by the *Trio di Bassetto*, with Jean-Claude Veilhan, Eric Lorho and Jean-Louis Gauch on basset horns and *chalumeaux*. On the program were trios by Anton Stadler and *Suite* by J.C. Graupner. The group's subtle and versatile sound met the highest artistic caliber.

Saturday afternoon opened with Ramon Kireilis performing *Two Snacks for Alonesome Clarinet* by Burnet Tuthill. This was followed by a gorgeous performance of the euphonic and romantic *Sonata, Op. 14* by Daniel Gregory Mason. We then heard music performed by Japanese clarinetists who studied in France with Jacques Lancelot. Shigeru Ikushima, until recently principal clarinetist of the French Orchestra of the Capitole de Toulouse, played *Birds in warped time II* by S. Satoh and displayed a profound artistry with his calm interpretation. Koichi Hamanaka performed *Perspective Spirale* by Akira Miyoshi. At first, this piece appeared to be for clarinet alone. The piano which was off stage played only at the end of the piece. Kazuko Ninomiya and Koichi Hamanaka played as a duo in *Seams Double Talk No. 24* by Satoshi Ohmae. The recital ended with a great performance of *Riul* by the Korean composer Isang Yun, played by Seiji Yokokawa. The following concert featured Claude Faucomprez, Principal Clarinetist of the National Orchestra of Lille. He started his program with a beautiful ren-dition of *Sonatine* by Bohuslav Martinů and followed with *Phoniales 3* for clarinet and percussion by Daniel Ouzounoff. The *7 Arabesques* for clarinet, percussion and piano showed Martinů's dance and folk writing. Faucomprez displayed a very mel- low and dark tone. József Balogh gave the



Quatuor Francilien



At the Apertitif Rencontre† at the City Hall of the 14th Arrondissement (during the presentation of prizes for the winners of the Young Artists Competition)

last recital of the afternoon. His arrangements of Hungarian folk music earned him great applause.

The Mayor of Paris was our host at dinner time for a most pleasant *Apéritif Rencontre* in the 14th *Arrondissement* City Hall. The evening's concerts started with the *Quatuor Francilien*. First on the program was an arrangement of Debussy's *Suite Bergamasque* by Jérôme Hilaire, first clarinet in the group. After a colorful interpretation of Alfred Uhl's *Divertimento*, the ensemble played *Ouragan* by Patrice Sciortino. This spectacular storm of notes and accents resulted in an equally impressive storm of applause. The next 40 minutes belonged to Hans-Dietrich Klaus and his class from the *Nordwestdeutsche Musikakademie Detmold* (Germany). Klaus played the second sonata by Brahms with a sweet and sensuous tone. This was followed by a wonderful performance of Florent Schmitt's *Sextuor* by six students from the famous German *Musikakademie*. The evening came

to an amazing end with compositions and improvisations by William O. Smith. In the *Alleluia for Clarinet and Audience* Smith improvised while the audience sang the syllables of *Al-le-lu-ia*. In *Forest for Solo Clarinetist*, he used different parts of two clarinets in each of the seven movements.

Sunday morning started with a conference on "The Clarinet as Seen by a Physicist" given by Franck Laloe. Howard Klug followed with a première of *Nachtstück* by Alfred Prinz and impressed the audience with his sensational bass clarinet playing. His intense interpretation of Brahms' *Sonata for Cello, Op. 38*, as well as his staccato prowess, were astonishing. Robert Fontaine dedicated his performance of Ida Gotkowsky's *Eolienne*, to the composer who was present in the audience. Fontaine closed his recital with a virtuoso version of *Variations sur un air du pays d'Oc* by Cahuzac. Enrique Perez-Piquer, principal clarinetist of the National Orchestra of Spain, started his program with a *Fantasia*

on motives of *Lucrece Borgia* by Donizetti. His last piece, *Contemplacion* by Julian Menendez, was a calm and melodic meditation.

Colin Bradbury opened the afternoon with an inspiring *bel canto* program. He started with *Fantasia sull' Opera Un Ballo in Maschera di G. Verdi* by Donato Lovreglio, followed by *Elégie* by Busoni, and closed with *Duetto Concertante sopra motivi dell' Opera mose di Rossini* by Fasanotti and Spadina. Hans Rudolf Stalder then played Beethoven's *Sonata, Op. 17 for Horn*. The version for bassoon used by Stalder was made in Beethoven's time by Joseph Friedlovsky, a friend of Beethoven's and a clarinetist. Stalder played with his



(Pencil sketches by Marco Weber)



Student sextet from the Detmold (Germany) Hochschule für Musik

legendary clean and centered tone. Belgian clarinetist Eddy Vanoosthuyse followed with *Windekind* by Mieke Vanhautte. He played with extreme contrasts and perfect control in the soft dynamics. After the two last movements of the Weber *Duo Concertant*, he was joined by Howard Klug, in Brahms' *Clarinet Trio*, with Klug playing the cello part on bass clarinet. Fabrizio Meloni, principal clarinetist of *La Scala*, started his program with the *Sonata in Re* by Nino Rota, where he showed great tone color changes and beautiful tone. He was accompanied by Carlo Boccadoro, the

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composer of the next piece, *The Black Mirror* for solo clarinet. The audience was never more quiet than in his superb pianissimi. The following recital by Michael Richards began with a very calm piece, *Clarinette Solitude* by Joji Yuassa, followed by *Attracteurs étranges* by French composer Jean-Claude Risset, a piece for bass clarinet/clarinet and tape. Richards played with a rich sound and showed off his spectacular double tonguing. Guido Six and his clarinet choir *Claribel*, from Ostend, Belgium, concluded Sunday afternoon. The 27 musicians, all but three high school students, are a good ensemble with a full-bodied sound. After their performance Six presented gifts to the organizers.

The last evening of the congress opened with the French *Sextuor Baermann*. This group played with a dark sound and beautiful dynamic contrasts. Their encore, "Rigolard" from *Caractères* by Yvonne Desportes, was very humorous, ending in a pursuit of the first clarinetist by the contrabass player through the concert hall. Next we heard Larry Combs, Julie DeRoche and John Bruce Yeh playing as a trio. Their performance was impeccable. They started with the trio by Jacques Bouffil and Mozart's *Divertimento "Die Hochzeit des Figaro"* for two clarinets and bassoon. Their recital ended with a wonderful rendition of the *Sonata, Op. 35 for Three clarinets* by Marcel Mihalovici. The last congress event was well worth the wait. Eiji Kitamura gave a "Tribute to the Giants of Jazz," with very up-beat improvisations on famous tunes by Gershwin and Duke Ellington. Kitamura's charisma and pianist Kotaro Tsukahara's invaluable support kept the audience on their toes from beginning to end. Unfortunately, festival events were not tapered due to various technical reasons.

Very special thanks go to pianists Sandrine Casha and Nicolas Dessenne for their tremendous contribution as distinguished accompanists throughout the entire festival.

(A special word of thanks to Marco Weber of Zurich, Switzerland, for his marvelous pencil sketches of performers at ClarinetFest '96. We regret that, due to space limitations, we were not able to publish all that he provided. Ed.)

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ClarinetFest '97

HOWDY, Y'ALL!

Texas welcomes the I.C.A. for ClarinetFest '97. Lubbock is located on the South Plains in the southern panhandle of Texas. It is said that the seven winds of the world meet over the Texas South Plains, which is what will happen for clarinet enthusiasts in July of 1997. In keeping with our state's attitude of everything being bigger in Texas, we are planning a ClarinetFest that you won't want to miss. Lubbock is a city of more than 200,000 people, yet is hailed as being the most Texan of all Texas' major metropolitan areas. Whether you plan only to attend the conference, or wish to include a family vacation next summer, you won't soon forget ClarinetFest '97.

The conference will be held on the Texas Tech University campus in the Music Building and University Center. These buildings are connected, allowing those attending the conference not to have to leave the air-conditioned environment when moving between concerts, lectures and the exhibit areas. Recently updated air-conditioned dormitories directly across the street from the Music Building, as well as nearby hotels, make housing arrangements easy and convenient. A meal plan in the dorms will be available; however, there are many fantastic restaurants within walking distance of the university which are frequented by the 25,000-plus student body of Texas Tech during the school year.

Concerts will be held in the 600-seat Hemmle Recital Hall and the 1,000-seat Allen Theatre. Listed below is a preliminary list of artists and the presentations as of September 1. You will want to keep updated by checking the ClarinetFest '97 web site at: <http://www.ttu.edu/music/clarinetfest>

U.S.A.

Eddie Daniels — recording artist and international soloist

Steve Girk — principal clarinetist, Dallas Symphony Orchestra

Christie Lundquist — principal clarinetist, Utah Symphony

Jon Manasse — principal clarinetist, American Ballet Theatre, New York

Ricardo Morales — principal clarinetist, Metropolitan Opera Orchestra

INTERNATIONAL

Rafael Bagdasarian (Russia) — principal clarinetist, The Bolshoi Ballet Orchestra

David Campbell (England) — soloist

Alessandro Carbonare (Italy) — principal clarinetist, French National Orchestra

Philippe Cuper (France) — principal clarinetist, Paris Opera Orchestra

Antonio Saiote (Portugal) — principal clarinetist, Porto Orchestra

Ronald Vanspaendonck (Belgium) — soloist, Belgian National Orchestra

AND MUCH MORE...

There will be a multimedia event honoring the late **Robert Marcellus**, as well as a number of lecture presentations by leading scholars and pedagogues. The opening evening concert will be a tribute to the clarinet of the big band era, which will be preceded by a Texas barbecue. A number of the finest university teachers and other professional symphony and military band clarinetists will also be performing. There will be concertos with the Lubbock Symphony and Texas Tech Symphonic Band. **Harvey Herrmann** will again be leading a clarinet choir open to all attending the conference. **Keith Koons** will organize I.C.A. research presentations, and there will be master classes by some of the conference artists.

TRAVEL/ ACCOMMODATIONS

Flying into Lubbock is convenient, with easy connections through Dallas/Fort Worth on American Airlines, the official airline of ClarinetFest '97. You can receive discount airline tickets through our official travel agent, Premier Travel, in Lubbock (1-800-814-3336). Teri Jo Gilmore will help you plan the most convenient and economical trip possible. She will also help you book discounted rooms at conveniently

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Conference dates are July 9-13, 1997. The first event will be midday on July 9, so you can arrange a morning arrival on that day and not miss a single concert of what promises to be a tremendous festival.

The February/March issue of *The Clarinet* will have a complete roster of artists, as well as all other registration information. Feel free to contact me:

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Texas Tech University

School of Music

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Lubbock, TX 79409-2033

Phone: 806/742-2270

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Festival assistants Sheri Slater and Jill Stewart and I are working very hard for you in order to make this a great festival. I look forward to seeing you next summer for a Texas-sized good time at ClarinetFest '97.





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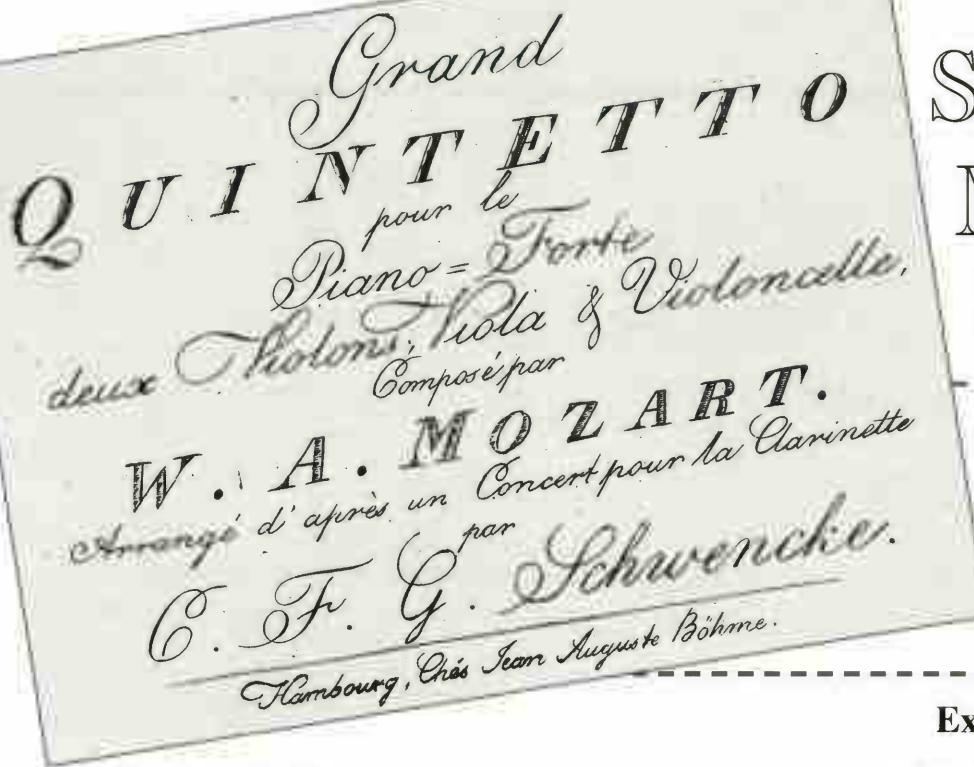
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by Pamela Weston

Schwencke's *Grand Quintetto* provides a most important link with Mozart's *Clarinet Concerto*, K. 622, for it was made from a handwritten score of the original basset clarinet version which Schwencke himself possessed. Accurate dating of the *Quintetto*'s publication is not possible because the print has no plate number; however, Arthur Ness places it between 1799, when Johann August Böhme relinquished a partnership with J. C. Günther to work on his own, and 1805 when he commenced using plate numbers.¹ Schwencke commits the clarinet part to the piano throughout and thus, there being no restrictions as to compass, Mozart's use of the basset range can be gauged in a way never possible before. Schwencke's ornamentation, some admittedly more pianistic than clarinetistic, gives a valuable insight into performance practices of his day. The following examples illustrate certain aspects of the work:

Schwencke's Mozart Concerto: a Hypothesis

Example 1

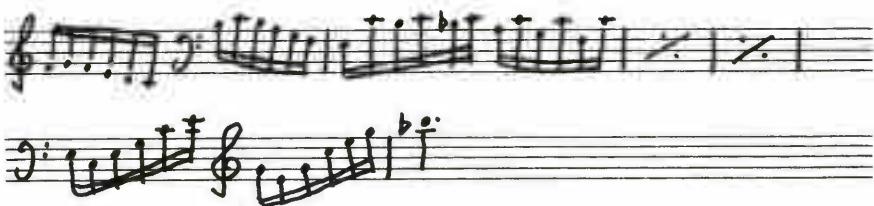
Title page of Schwencke's arrangement.
From the author's collection.

Example 3



Ornamentation — movement II, bars 41–44

Example 4



Answer to a much disputed passage — movement III, bars 310–315

Christian Friedrich Gottlieb Schwencke (1767–1822), editor, composer and pianist, belonged to a well-known family of Hamburg musicians. C.P.E. Bach was his men-

tor in the art of interpretation and on Bach's death in 1788 Schwencke, aged only 21, succeeded him as Hamburg's town cantor. Schwencke had more than a passing interest in the clarinet for not only did one of his sons take up this instrument² but his brother-in-law, Carl Hartmann, was a noted clarinet and basset horn soloist.³ Furthermore, Schwencke composed a concerto for piano, clarinet and bassoon (1785) and one for solo clarinet (1803). In 1824, two years after his death, a huge collection of his musical effects was auctioned. The catalog runs to 79 pages and includes, under the heading "Original Manuscripts," not only

Example 2



Use of basset notes — movement I, bars 145–148

his own works but those of composers such as J.S. Bach (15 items), C.P.E. Bach, Mozart (an unspecified symphony in E^b plus the finale from the first act of *La clemenza di Tito*, and Quantz. Under "Scores, parts and extracts," some of which are published items, comes the crucial entry: "Mozart Clarinet Concerto, score (handwritten)." The context of this entry makes it clear that the score does not emanate from the pen of either Mozart or Schwencke.

MOZART'S MANUSCRIPT

According to Franz Xaver Niemetschek,⁵ author in 1798 of the first biography of Mozart, the concerto was written at the time of Leopold II's coronation in Prague, i.e. September 1791. Mozart was then in the city for performances of *La clemenza di Tito*. Anton Stadler (1753–1812), for whom the concerto was written, was also there and having great success playing the basset clarinet and basset horn obligati in the opera. It is thought likely that Mozart gave the clarinet part of the concerto to Stadler in Prague before returning to Vienna. On October 7 and 8 he finished the orchestration and a couple of days later handed the completed manuscript to Stadler, along with traveling money (ca. 200 gulden — a sum equivalent to one-third his annual salary as imperial court composer) and personal introductions for a concert tour the clarinetist was about to undertake.

THE TOUR

Stadler's tour began with a concert on October 16 at Prague's National Theatre, scene of the *Titus* performances.⁶ By the following January he was in Berlin, then moved on to Warsaw and Vilnius before reaching Riga early in 1794. At Riga he gave concerts on February 27, March 5 and 21. From programs of these three concerts, discovered by Pamela Poulin, we know he performed the Mozart concerto on March 5. This is the only documentary evidence of a performance of the work by Stadler.

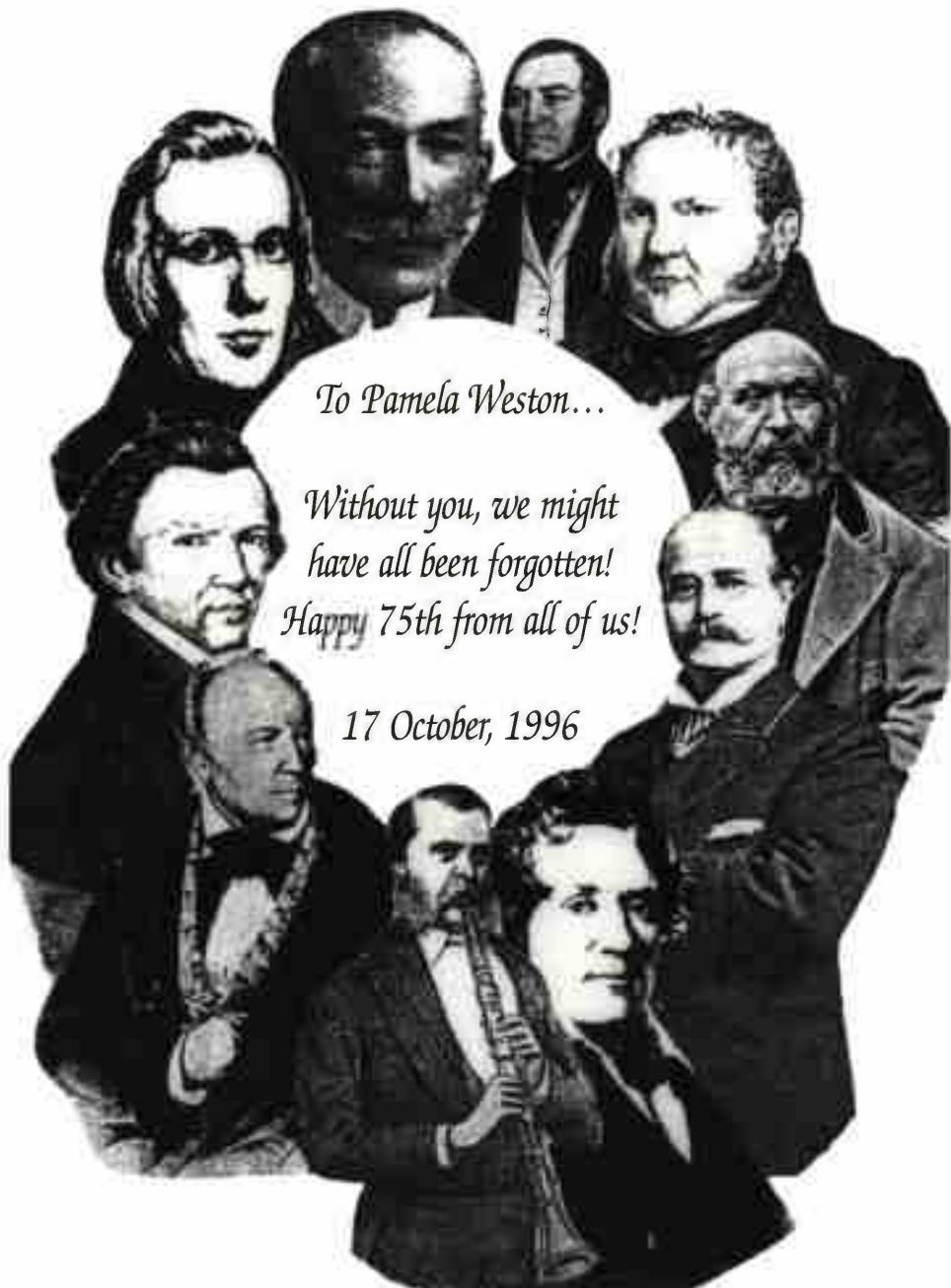
Stadler is next heard of at St. Petersburg in May; he then returned to Germany, playing at Lübeck on September 16 and 27. In November he reached Schwencke's home town, Hamburg, and gave concerts there on the 29th of that month and December 20. By now he had picked up a traveling companion, the violinist Jakob Scheller, who joined him for both con-

certs. Scheller, a fellow Bohemian and confirmed drunkard, had had to sell his violin to meet debts and borrowed an instrument at each town in which they performed. Stadler appears to have shaken Scheller off by the time he played at Hannover in September 1795. He gave a concert at Frankfurt and, after surviving an encounter with Napoleonic invading armies at Nuremberg, returned finally to his duties in the court orchestra at Vienna.

Throughout this lengthy tour Stadler promoted his extended instruments. Concertos for his basset clarinet by Süssmayr and by himself appear in advertisements for his concerts, but never the one by Mozart. After his return to Vienna he continued to perform as soloist for a further 10

years, but there is no record of his playing the Mozart during this time. Neither is there any record of any other clarinetist performing it. The possibility has to be considered that Stadler returned to Vienna without the manuscript. This belief is strengthened by the following letter of 31 May 1800 from the composer's widow, Constanze, to the publisher Johann Anton André in which she writes:

For information about works of this kind you should apply to the elder Stadler, the clarinetist, who used to possess the original manuscripts of several, and has copies of some trios for basset horns that are still unknown. Stadler declares that while he was in Germany his portmanteau,



with these pieces in it, was stolen. Others, however, assure me that the said portmanteau was pawned there for 73 ducats⁷; but there were, I believe, instruments and other things in it as well.⁸

Whether stolen or pawned, the portmanteau's loss would have occurred at some time between mid-1794 when Stadler re-entered Germany after his visit to Russia, and mid-1796 when he returned to Vienna. Conceivably, it could have happened while he was in Hamburg with the dissolute Scheller.

PUBLICATION

André was not the first publisher to approach Constanze about her husband's works. Already in 1798 the Leipzig firm, Breitkopf & Härtel, had asked her to support their *Oeuvres complètes de W.A. Mozart* and were given first refusal. The following year André, on Haydn's advice, acquired the remainder of her autographs; these included the K. 621b sketch (the Winterthur manuscript)⁹ but not the concerto itself. Both publishers were competing vigorously over Mozart's works and Breitkopf & Härtel, not to be outdone by André's *Edition fait d'après la partition en manuscrit*, approached the composer's Prague devotee, Niemetschek, to help locate missing works, particularly those for wind. On 26 July 1800 Niemetschek was able to write to the firm's director, Gottfried Christoph Härtel, that "I shall most certainly receive the concerto for clarinet."¹⁰ Seven months later, in the February edition of *Intelligenz-Blatt zur Allgemeine musikalische Zeitung*, Breitkopf & Härtel announced publication of the concerto. Their edition was, as is well-known, an adaptation for the normal clarinet.

Within a year, pirated versions of this edition were brought out by André, Sieber and Pleyel. André did not avail himself of the K. 621b sketch, neither did he claim his edition was "after the manuscript."

THE REVIEW

Shortly after their version for normal clarinet appeared, Breitkopf & Härtel commissioned a version for flute from August Eberhardt Müller. There was thus some delay before both versions were reviewed at the same time in the March 1802 issue of the firm's prestigious journal *Allgemeine musikalische Zeitung*.¹¹ This journal had been started in 1798 under the general editorship of Friedrich Rochlitz. In 1799 Schwencke was appointed Hamburg correspondent and sent in periodical reports from that city. The anonymous reviewer of the two versions of the Mozart concerto, thought by many including Ernst Hess to be Rochlitz¹², begins by stating that he "has this magnificent concerto lying before him in score form." He goes on to detail 11 examples of passages which have been altered to fit the range of a normal clarinet and comments thus about the adaptation:

Whereas nowadays such clarinets descending to low C must still be counted among the rare instruments, one is indebted to the editors for these transpositions and alterations for the normal clarinet, although the concerto has not exactly gained thereby. Perhaps it would have been just as good to have published it entirely according to its original version and to have rendered these transpositions and alterations at most by smaller notes.

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One person who undoubtedly would have agreed with this observation was Schwencke. Did he then set to work to remedy this "sorry" edition by making his own arrangement for piano quintet or had he already accomplished it? All the special points made by AMZ's reviewer tally with Schwencke's arrangement, thus confirming the authenticity of his source. Both the reviewer's and Schwencke's source can only, directly or indirectly, have emanated from Stadler, for he alone is known to have had the manuscript. Schwencke's source is the only known copy of the original. Ernst Hess surmised that AMZ's reviewer had a copy, rather than the original manuscript, in front of him as he wrote.¹³

A HYPOTHESIS

My hypothesis is that Niemetschek acquired Schwencke's copy for use by Breitkopf & Härtel, that a condition was made for its return to Schwencke after publication and that, on returning it, the firm invited Schwencke to write the review.

ENDNOTES

1. Arthur Ness: "Some Remarks concerning the Bassoon Clarinet and Mozart's Concerto," p. 43. (Harvard University thesis, 1961).
2. Pamela Weston: *More Clarinet Virtuosi of the Past*, p. 236. (London, 1977).
3. *Ibid.*, p. 123
4. *Verzeichniss der von dem verstorbenen Herrn C.F.G. Schwencke*. Hirsch Collection IV 1089, p. 24, no. 424. (British Library, London).
5. Wilhelm Hitzig: "Die Briefe Franz Xaver Niemetschek und Marianne Mozart an Breitkopf & Härtel," *Der Bär*, p. 107. (Leipzig, 1928).
6. Pamela Poulin: "An Updated Report on New Information Regarding Stadler's Concert Tour of Europe and Two Early Examples of the Bassoon Clarinet," *The Clarinet*, Vol 22, No. 2, pp. 24-28.
7. About 350 gulden.
8. *The Letters of Mozart and his Family*, trans. Emily Anderson. Vol. II, p. 937. (London, 1966).
9. Mozart's preliminary sketch of the first 199 bars of a similar concerto for bassoon in G.
10. Ness, *op. cit.*, p. 36
11. *Allgemeine musikalische Zeitung*. Vol. IV, columns 408-414. (Leipzig, 1802).
12. Ernst Hess: "Die Ursprüngliche Gestalt des Klarinetten-konzertes," *Mozart-Jahrbuch*, pp. 18-30. (Salzburg, 1967).
13. *Ibid.*

N.B. An edition (for both bassoon and normal clarinets) based on Schwencke's arrangement has been made for Universal Edition of Vienna by Pamela Weston.

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STEVEN BARTA

is currently Principal Clarinet for the Baltimore Symphony Orchestra. A former Principal for the Savannah Symphony, he has also performed with such orchestras as the Cleveland. His solo repertoire ranges from Mozart to Musgrave.

Barta studied with Robert Marcellus and holds a Master's Degree from the Cleveland Institute of Music. His additional studies include work at Boston University, Tanglewood, and the Blossom Music Center.

Equally versatile in chamber music, where he has performed with the Festival Chamber Players and Music from Gretna, Barta is a member of the Baltimore Wind Quintet, composed of Principals from the Baltimore Symphony. One of the Quintet's performances drew the following praise from the *New York Times*: "absolutely first rate . . . for drive and drama, as well as individual virtuosity."

On the Peabody faculty since 1984, Barta has given master classes at Northwestern University and in Seoul, Korea, where he performed the Mozart Clarinet Concerto with the Seoul Philharmonic. He was also guest soloist in the Frank Martin Concerto for the 25th anniversary of the Blossom Festival School.



Steve Barta met his wife in Savannah where she was assistant principal cellist and they now

have two children. Among Steve's hobbies are gardening, astronomy, and home brewing.

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ALTISSIMO F#

by Jack Snavely

Last season one of my university students had the opportunity to be coached by a visiting clarinetist. The clarinetist was touring with a woodwind ensemble and provided a service that I feel is very valuable to our aspiring students. One of his suggestions to the student during the coaching session was to use a different altissimo F# than the one that I usually teach. Frequently clarinetists suggest fingerings for the high F# that differ from one another. In view of this I would like to present my outlook on high F#, along with a discussion, and invite correspondence with different views.

Of all the "standard" fingerings on the clarinet, probably the weakest one is the high F# fingering — middle finger of the left hand. On many clarinets, such as the R 13, this fingering is really unstable and is to be avoided. There are several brands of clarinets on the market that do have a good F# with this fingering. The playing characteristics of an individual instrument must always be taken into account.

There are really only three basic fingers for altissimo F#, and they are (see *Example 1*):

All other fingerings that I have come across are really just variations of one of these three basic fingerings (some of them extreme variations perhaps). Note: for an extensive list of variations on the three F# fingerings and a thorough chart for the full range of the clarinet, see the excellent publication *Clarinet Fingerings: A Guide for the Performer and Educator* by Thomas Ridenour, published by Leblanc. It belongs in every clarinetist's library! Tom includes 21 possibilities alone for high F#.

The high F \sharp that I use and teach as the basic fingering is number 2 from above. It overblows the B \flat immediately above the staff. Do not use the right-hand E \flat /A \flat key (key 12) on this fingering. Yes, I know that this fingering can be played sharp, but I lower the pitch a little with my embouchure, which takes some of the harshness out of it and makes it sound better. F \sharp played with this fingering is solid, secure and can be played well in tune. A criticism I have heard of this fingering is that it is technically difficult. Not so! We are all used to using this side key for first-line E \flat and in the upper register for B \flat , so it is merely using what we already know. It can be played in many passages with great technical facility. This fingering works well and tunes well for me and most of my

students. It is solid, sustains well and is stable, but is not everyone's first choice.

The fingering that was suggested to my student as a replacement was fingering number 1 — plus adding the chromatic b/f# key (ring-finger, right hand, key No. 11). Now there is a technical nightmare! I know of several professional players who use this fingering regularly, and I always wonder why. The comment was made to my student that it matches the timbre better. Not so on my equipment. This fingering is both flat in pitch and thinner in quality than my first choice fingering. This is not a finger combination that we use in any other normal passage; it is a hybrid cross fingering. Even if it works well on your instrument, it is technically more difficult than the overblown B \flat .

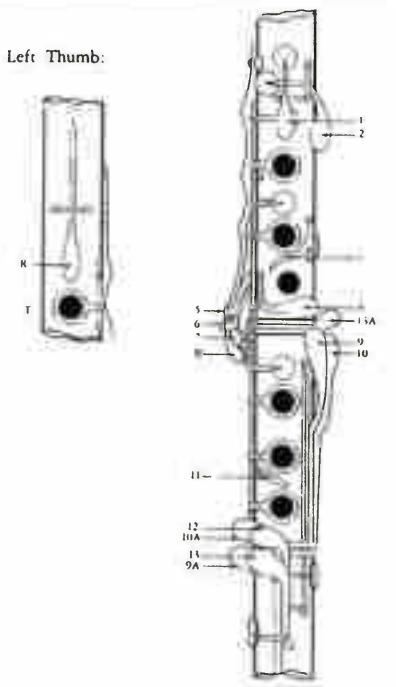
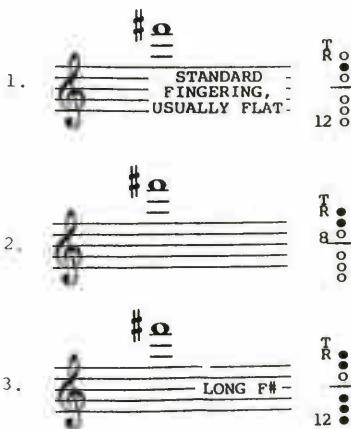
Do some players and teachers not accept the overblown B^b because they are unaware of it? Even a short practice session with only a little time to get used to it and its tuning will show an open-minded and open-eared player that it is a superior note, especially on an R 13. You can "cushion" this fingering a bit with the embouchure (and ear) to tune it, which will give it a nicer sound.

The third fingering is the “long fingering.” It is an excellent choice for many passages, especially awkward slurs up to the F#. Normally it tunes well and sounds good. On some A clarinets it is the best and most secure fingering.

Once again, individual equipment must enter into your choice of fingerings. Each brand of clarinet is different in its overtones. If you have a clarinet that produces a good, in-tune F# with the standard fingering, use it. It is possibly the easiest fingering technically. Similarly, the mouthpiece and reed choice will affect which fingering sounds and tunes better. A hard reed will play sharper in the upper register, and a softer or worn out reed will play flatter. An embouchure that is tight, restricting the reed, such as is found in many students, will result in a sharp high register, thus negating the suggested F#. A biting concept will likely cause all F# fingerings to play sharp. Support with the air, not the embouchure!

I would like to invite opinions from other clarinetists on this subject. For example, James Gillespie, editor of *The Clarinet*, has this to say in his correspondence. "The overblown B^b and standard long F#s have usually been too sharp for me and most of my students. The overblown B^b fingering is also a little tricky in voicing and

EXAMPLE 1

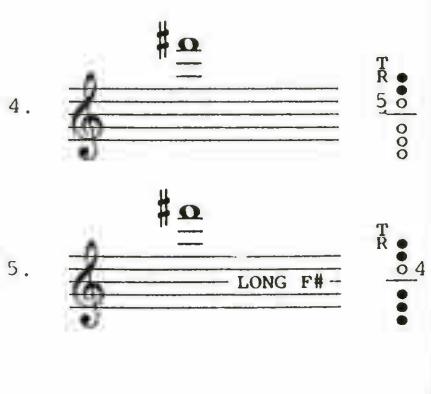


may slip down to a clarion B^b if the note before isn't also in the altissimo register."

He also suggests the following two additional fingerings that he has had good success with (see Example 2):

Fingering no. 4 is, of course, a variation of fingering no. 2, and fingering no. 5 a

EXAMPLE 2



variation of no. 3. Jim has this to say about these fingerings. "Fingering no. 4 slurs great from left-hand clarion notes and has a nice, sweet tone, although you can't play it above *mf* without probably going flat."

For fingering no. 5 he states, "This one is a variation on the standard long F#, but it's not as sharp. It works well in sustained notes below a *mf* level. It's a little weird feeling in the left hand (unless you've also played bassoon!), but you would use it only in a slow, sustained passage. I used it recently in the last line of the Ben-Haim *Pastorale Variée*."

It is clear to see that there is a difference of opinion on altissimo F# brought about by its weakness. You must know your individual equipment, experiment, try fingerings, listen, use a tuner, check octaves, and be open-minded to learning and adapting new fingerings. You just might find that the overblown B^b is really a great note for you.

(Readers are urged to add to this article with follow-up suggestions for other F# fingerings and other related topics. Send these to the editor, and they will appear in future issues. Ed.)

ABOUT THE WRITER...

A Professor Emeritus of Music and former Director of the Symphonic Band, Jack Snavely taught clarinet, saxophone and jazz improvisation at the University of Wisconsin-Milwaukee and was the founding clarinetist in the Woodwind Arts Quintet. He

has performed with the Milwaukee Symphony, the Thor Johnson Chamber Orchestra, the United States Army Band (Washington, D.C.), the Leblanc Fine Arts Saxophone Quartet and as a guest with the Fine Arts Quartet, the Chicago Symphony Quartet and the New York Woodwind Quintet. He earned a B.S. in Music Education from Lebanon Valley College and a M.M.

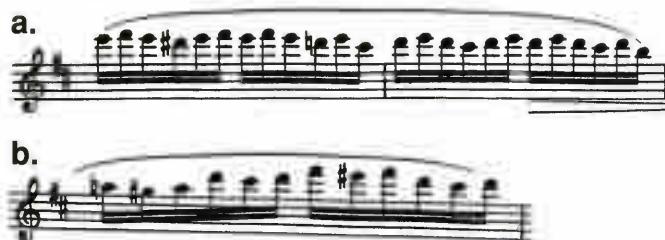
in woodwind instruments from the University of Michigan with additional graduate study at Northwestern University and the Peabody Conservatory. He studied with Joe Allard, Jules Serpentini, William Stubbs and Frank Stachow. His many publications include methods for clarinet and saxophone, arrangements for band and articles in numerous publications.

MUSICAL EXAMPLES USING F# FINGERINGS

Use fingering #2 in the following examples:



Use fingering #1 in the following examples:



Use fingering #3 in the following example:



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The Neville Thomas Australian Report

by Neville Thomas

WIND IN FOCUS Festival of the (Wood)winds July 17-21 Sydney Conservatorium of Music

Thirty musicians selected from auditions held Australia-wide gathered in Sydney at the Sydney Conservatorium of Music to experience five days of concerts, master classes and lessons with some of the world's most renowned teachers and performers. This unique program was organized by the Australian National Academy of Music in association with the Sydney Conservatorium of Music, under the title "Wind in Focus."

This was the first Sydney program organized by the Australian National Academy of Music, a Melbourne-based institution established under the Creative National policy to provide advanced performance training for Australia's most gifted young musicians. Mark Walton, chair of the woodwind unit at the Sydney Conservatorium, was the coordinator of the event.

Visiting teaching staff for the program included Stanley Drucker, clarinet, Brian Pollard, bassoon, Gordon Hunt, oboe, Kyle Horch, saxophone and Gary Schocker, flute. Master classes and recitals by these guest artists and students were open for public attendance, concluding in a Gala Final Concert which featured the staff and students.

The star of the week, from our point of view, was Stanley Drucker. His week consisted of master classes and lunch time and twilight concerts. The program for one of his recitals included the Debussy *Première Rhapsody*, the Bernstein *Sonata*, the Meyer Kupferman *Four Double Fea-*

tures for Two Clarinets (1971) (with his wife, Naomi Drucker) and the Rossini *Introduction, Theme and Variations*. This recital met with a standing ovation from a packed audience in the Joseph Post Auditorium. It was sheer delight for me to renew my friendship with Naomi and Stanley and recalling past happy happenings together.

Visits from such high world-ranking professionals, such as Stanley and Gerry Errante, do so much to lift our morale and learning, and we are grateful also for their traveling time in coming so far to us.

To answer requests concerning our teachers here past and present, I plan to include them in each report commencing with Donald Westlake. When he was 12 years old, a 10-inch 78 rpm recording of Haydn Draper playing the slow movement of Mozart's *Concerto*, bought in Perth



Donald Westlake

during the war years ("you had to flip the record after the cadenza") stimulated Don to begin learning the clarinet. His first lessons were with Percy Newton who had migrated from England before the war and was then principal clarinet in the Perth studio orchestra, the fledgling forerunner of the West Australian Symphony Orchestra. Don remembers Percy's instruments, "A pair of unjointed Clinton-Barret clarinets beautifully crafted in rosewood that he carried around in a large leather case. Judging from the size of the case, you'd have thought Percy was a violinist or even a tennis player." Don later studied with Alan Rule, principal clarinet of the WASO (1947-67) and then with Hugo Stockigt, ex-principal clarinet of the Hamburg Philharmonic.

He first came to national prominence in 1953, when he won the Australian Broadcasting Commission's "Concerto and Vocal Competition" (now "Young Performer of the Year") with a performance of Weber's *Concerto in F Minor*, and in the same year he was awarded a foundation scholarship to the Royal College of Music in London where he studied with Bernard Walton from 1954 to 1957. Afterwards, he spent six months in Vienna with Rudolf Jettel and Alfred Boskovsky.

In 1960, he returned to Australia to become principal clarinet in the Sydney Symphony Orchestra, a position he held for 18 years before moving to Canberra in 1978 to head the wind department of the Canberra School of Music. It was in this period, the '60s and '70s, that his reputation as a soloist blossomed. In 1974, he was soloist with the Sydney Symphony Orchestra on its European tour.

In 1983 he resigned from Canberra, intending to retire from music. For two years he cruised the east coast of Australia in his yacht, "Kermandie," and then went farming for six years in the ranges of the Great Divide west of the New South Wales Central Coast.

Music continued to draw him back, however. In 1985-86 he toured Holland, Poland and Russia with the Australia Ensemble, and in March of 1987 he played an all-Mozart benefit concert (the *Quintet*, K. 581 and the *Concerto*, K. 622) for The Microsearch Foundation of Australia in the Sydney Opera House. Now 65, he is again living in Sydney, teaching and occasionally performing.

As part of a project to record the history of pioneer clarinet playing in Australia, he

has written a 19,000-word monograph on the Estonian clarinetist Edward Simson, who migrated to Australia in 1927. He is now working on a monograph on the Australian clarinetist/saxophonist Clive Amadio, whose light music ensemble, The Clive Amadio Quintet, had the longest radio run in Australian music broadcast history (1940-58).

During his long career, he has been the founding member of three chamber music ensembles: the New Sydney Woodwind Quintet, the Sinfonia of Sydney and the Canberra Wind Soloists, all of which toured Australia and abroad for Australia's internationally known chamber mu-

sic promotion organization, Musica Viva. He has recorded Australian compositions and standard repertoire for EMI, RCA, WRC and ABC Records.

Many of the new generation of Australian clarinetists are ex-students of Don's, not the least his own son Nigel who, after playing for some years in the prestigious Australia Ensemble, has now emerged as one of the finest Australian composers in his generation. Nigel's score for the Universal film *Babe* has brought him international recognition.

Cheers. Hooroo,
Nev

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Readers may recall a "News From Japan" (Vol. 14, No. 2) covering the Japan Music Competition of 1986 in which I wrote about Keiko Fujiiie's *Clarinet Concerto* premiered by Tadashi Hoshino. This article is a sequel to it and is about another clarinetist, Yasuaki Itakura. Fujiiie added two more movements, with technical advice from Hoshino, to the original one to complete a three-movement concerto in 1993. This revised version was premiered in the 374th subscription concert of the Tokyo Philharmonic Orchestra on February 28, 1996, at Orchard Hall, Tokyo. The soloist was Yasuaki Itakura. Fujiiie wrote a sophisticated score for a large-scale orchestra with two flutes (piccolo), two oboes, two clarinets (E^b and bass), two bassoons (double bassoon), four horns, two trumpets, three trombones, tuba, two percussionists (one for vibes, two wood blocks, two temple blocks, tubular bells, triangle, antique cymbals, sistrum, and another for tree chime, bongos, congas, three suspended cymbals, tam-tam, slap, glockenspiel, sistrum, steel drum), three timpani, bass drum, celesta, harp, four vocalists (two tenors, baritone, bass), soli group (piccolo, flute, alto flute) and solo clarinet in B^b. Her treatment of these numerous instruments, percussion in particular, is exquisite.

First, here's something about Itakura. Yasuaki Itakura was born on January 29, 1960 in Tokyo. His mother, although not a professional musician, has a flair for music and she gave piano lessons to her son from about 1968. He was so precocious that he conducted a choral group at the age of nine, and he took up the clarinet at the age of 10.



Yasuaki Itakura

NEWS FROM Japan

by Tsuneya Hirai

After studying under Kiyonori Hirota in Kyoto, he enrolled in the affiliated high school at The Tokyo University of Fine Arts and Music (Geidai) in April 1975 where his teacher was Katsusuke Mishima, a pupil of Ohashi and the principal of the NHK Symphony Orchestra at one time before Hamanaka. He proceeded to Geidai to study also under Mishima, and in 1980 he met with Henriette Puig Roget who came to Geidai to teach chamber music after her retirement just before from the *Conservatoire National Supérieur de Musique de Paris*. She wielded a great influence upon him. He was also awestruck by the performance of Guy Deplus, then visiting Japan. Puig Roget encouraged him to apply for the scholarship provided by the French government to study in France. He passed the qualifying exam, and he left for Paris in the autumn of 1981. Today he names with gratitude Puig Roget and Deplus as the most influential persons in his career.

In Paris, he studied under Deplus, first at the *Conservatoire Municipal du XIIème Arrondissement* for a year, and then he studied also under Deplus and chamber music under Maurice Bourgue at the *Conservatoire National Supérieur de Musique de Paris* from 1982 to 1984. Then he graduated from the school. During his stay in France, he also concertized in both solo and chamber music recitals. He participated in première performances of contemporary works through Radio France, and his 1982 performances of Mozart's *Concerto* with the Ensemble Instrumental de Caen at the *Cité Internationale Universitaire de Paris* was greeted with high critical acclaim.

After his return home in 1984, he resumed his study at Geidai and, when he visited its affiliated high school in 1985 as a student teacher, one of his colleagues was Keiko Fujiiie. Although the job lasted

for a short term of two weeks, their encounter seemingly meant a lot for both. He let her know all about the clarinet, including the most difficult *langage contemporain* he had acquired in Paris. Subsequently, she wrote *Three Pieces* for solo clarinet making good use of what she learned from him.

Since his return, Itakura, a freelancer, has been an increasingly sought-after performer of contemporary works, both as a soloist and as a chamber and orchestral member. A partial list of his performances include the Interlink Festival, Music Today, the Contemporary Music Exhibit, and premières of works by Japanese composers, including Fujiiie, and foreign composers, such as Fedolos Cavalaris from Greece. Currently a lecturer at Geidai, his present equipment is a Selmer 10S II (B^b and A), Vandoren B45 mouthpiece and Vandoren 3 1/2 reeds.

Generally speaking, Japanese clarinetists tend to be partial to the countries where they studied. As a matter of fact, many seem to be too pro-France, Germany, Austria, etc., and, as a result, they are rather indifferent about the U.S.A. and Britain. That means they tend to be ignorant of a significant part of today's clarinetistry. My personal attempt to correct this situation has been to persuade them to join the I.C.A., but in vain, in most cases so far. In this respect, Itakura is a heartening exception. He is a member of the I.C.A. and keen to its cause. Although his education was made in Japan and France, he seems to foster all the more fervent wish to communicate with the American audience. As an example of his involvement with the U.S.A., he played



Keiko Fujiiie

Japanese contemporary works on January 11, 1992, at the Lila Acheson Wallace Auditorium in New York for "Music From Japan" hosted by The Asia Society.

After graduating from Geidai, Keiko Fujii engaged herself in writing commercials for the media around 1990. At the time, Japan saw a whirlwind of outrageous speculation exemplified by a booming stock market and skyrocketing land prices, known as the "Bubble Economy." Her sponsors were so forthcoming that she could afford to write for any type of orchestra, however large it may be. She could develop orchestration skills the hard way. This accounts for her scoring adroitness mentioned before in the *Concerto*.

Here her path intersects with our association. In the early 1990s, F. Gerard Errante stayed in Japan with a grant offered by the Asian Cultural Council. He made the acquaintance of several Japanese composers, including Fujii. He taught her what electronics can do for the clarinet, and he recommended to her that she apply to the Council to study in the U.S.A. in the

area of clarinet and electronics. Her application paid off, and she spent half a year from 1992 to 1993 in New York and Norfolk, Virginia. Responding to Errante's commission, she composed *The Blue Turban*, Op. 31 for clarinet and pedal-triggered electronics, which was premiered by Errante on March 16, 1993, at Norfolk State University. After returning home, she left Tokyo to live in her hometown of Kyoto. She now lives in Nagasaki.

In August 1952 the NHK and the NHK Symphony Orchestra established the Otaka Prize, in commemoration of Hisatada Otaka, composer and conductor of the orchestra in its hardest years who died the previous year at the age of 40. The list of Otaka Prize winners is the Who's Who of Japan's top composers and as such the Otaka Prize is widely acknowledged as the most prestigious prize of composition in Japan. In 1995, Fujii was awarded the 43rd Otaka Prize for her *Beber for Chamber Orchestra* composed in 1994. The work was inspired by a poem by the same name written by a Chilean poetess, Gabriela Mis-

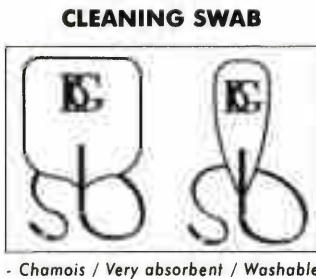
tral, the first Nobel Prize laureate from a Latin America country. (Note: "Beber" means "to drink" in Spanish.) One can safely say that her fame has now been firmly established by the prize.

About the *Clarinet Concerto* she tells me retrospectively, "I admit myself to tend to be enthusiastic with a particular instrument. The clarinet, with its wide coverage of registers and deep sound, enthralled me thoroughly. Even the trickiest avant-garde technique was beautiful for me on the clarinet, even when it was rather ugly on other instruments. When I started composing the concerto, I envisioned the role of the clarinet as that of the most beautiful of all flowers. I wanted it to rule and hypnotize everything by its charm, from human beings even to nature itself, like animals, flowers, plants, stones, and so on, as Novalis [German poet, 1772-1801] once wrote in his work. That was the ideal music I was dreaming of at the time. So the concerto was born of the dream of my youth, although I think now that I have entered into a more profound world."

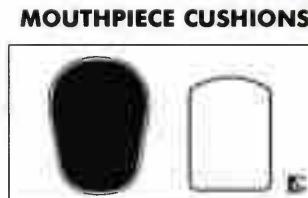
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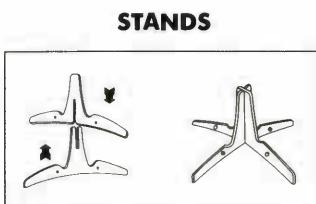
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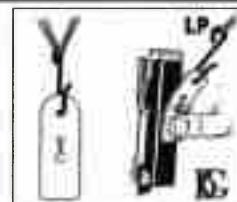
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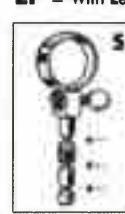
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MUSICAL CHAIRS

Rhett L. Bender Southern Oregon State College Ashland, Oregon

Rhett L. Bender has been appointed assistant professor of clarinet, saxophone and music history at Southern Oregon State College. He recently completed course work for the D.M.A. in saxophone performance at the University of Georgia. He holds a Master of Music degree in woodwind performance from the University of Georgia and a Bachelor of Music degree from Iowa State University. His clarinet teachers have included Theodore Jahn and Joseph Messenger.

This past year Bender was the artist affiliate of saxophone at Emory University in Atlanta and instructor of woodwinds at Georgia College in Milledgeville. During the spring he was the featured faculty soloist with the Emory University Wind Ensemble and competed in the semi-final round of the Fischoff National Chamber Music Competition as a member of the Athens Saxophone Quartet. During the summer of 1996, he served as a member of the music faculty at the Georgia Governor's Honor Program for Talented and Gifted High School Students at Valdosta State University.

Kimberly Cole Eastern Michigan University Ypsilanti, Michigan



Kimberly Cole

Kimberly Cole has recently been appointed as assistant professor of clarinet at Eastern Michigan University, Ypsilanti, Michigan. Her duties will include teaching applied clarinet as well as performing with the faculty wind quintet.

Previously on the faculty at Alma College, Cole earned the D.M.A. and M.M. in clarinet performance from Michigan State University, where she studied with Elsa Ludewig-Verdehr, and her B.M. in clarinet performance from the University of North Texas where she studied with James Gillespie. Other teach-

ers include Keith Lemmons, Guy Deplus, Alain Damiens, Kjell Stevenson, Alexander Ivanov and Luis Rossi. Cole has also taught at Michigan State University and at the University of New Mexico.

Cole was a Fulbright Scholar in Paris, France, a prize winner in the 1990 I.C.S. Competition, a finalist in the 1989 Oklahoma Symphony Young Artist Competition and a semifinalist in the Houston Symphony/Ima Hogg Young Artist Competition and the Coleman Competition. Additionally, she has performed with the New World Symphony and has been a participant in the NOI and Kent/Blossom Music Festivals.

Kennen White Central Michigan University Mount Pleasant, Michigan



Kennen White

Kennen White was appointed assistant professor of clarinet at Central Michigan University effective August 1996. In addition to teaching clarinet, he will perform with the Powers Faculty Woodwind Quintet. He received his undergraduate degree from Northwestern University and the Master's and D.M.A. from the University of Michigan. His teachers include Fred Ormand, Clark Brody, Robert Marcellus, Andrew Crisanti and Steve Girko.

In 1996-97 White will be the acting principal clarinetist in the Saginaw Bay Orchestra (formerly the Saginaw Sym-

phony). He served as bass clarinetist in the Grand Rapids Symphony for two seasons, a position he previously held for seven years with the Toledo Symphony. For five seasons he played in the Santa Fe Opera Orchestra, and he has performed with the Detroit Symphony, Minnesota Orchestra and Michigan Opera Theatre Orchestra.

As a student, White participated in summer festivals including Tanglewood, The Blossom Festival, Spoleto USA and the Colorado Philharmonic.

Jean-François Verdier *Orchestre de l'Opera de Paris* Paris, France



Jean-François
Verdier

After a series of auditions during the summer of 1996, Jean-François Verdier was chosen as "super-soloiste" of the *Orchestre de l'Opera de Paris*. He was born in Toulouse and enrolled at the *Conservatoire National Supérieur* in Paris in 1984 where he studied clarinet with Guy Deplus and chamber music with Maurice Bourgue. He was a prize winner in competitions in Tokyo, Antwerp, Paris, and Colmar and in 1990 was named as soloist for the *Orchestre National du Capitole de Toulouse*.

Notices of recently filled positions in colleges, universities, orchestras and major military bands should be sent to the Editor.

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PRISM by Neil Uchitel for 3 B-flat clarinets is an exciting and unique blend of lyrical and rhythmically animated sections. (6½') **B801** \$16.50

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FLORIDA TABLEAU for clarinet, trombone and piano by Howard Buss is a picturesque representation of modern Florida. (16'40") **B320** \$16.50

INTRODUCTION AND DANCE for flute, clarinet, oboe, bassoon and horn by Ed Troupin. This delightful and entertaining wind quintet works well as a feature number or an encore. (5') **B703** \$8.75

NIGHT WINDS for flute, clarinet, oboe, bassoon, horn and alto sax by Roger Vogel. The sax is treated as an integral addition to the traditional wind quintet in this intriguing new composition. (12½') **B904** \$28.50

REVERIE for clarinet, viola and piano by Howard Buss. This enchanting work was written for clarinetist Luis Rossi. (10½') **B335** \$14.50

SHORT STORY for flute, clarinet, oboe, cello and piano by Haskell Small has a narrative quality with a jazzy flavor. (10½') **B603** \$20.00

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TRADITIONS for clarinet, violin, guitar and string bass by Howard Buss. This unique work combines elements of Western concert music and traditional Jewish (Klezmer) folk music. (6½') **B340** \$14.50

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MUSIC REVIEW

by Joseph Messenger

In this issue we again list all of the new music received for review in the past year. Reviews of individual works, as well as listings of music received in previous years, will be found in past issues of *The Clarinet*. Thanks to the publishers who provide music for our use and to the volunteers who write the reviews.

Books

Guy, Larry. *Intonation Training for Clarinetists*, Rivernote Press, 1995.
Heim Norman. *The Clarinet Sonata in Outline*, Norcat Music Press, 1995, \$25.00.
_____. *Ornamentation for the Clarinetist*, Norcat Music Press, 1993.

NEW MUSIC 1996

Accura Music

Kazez, Daniel. *The Rhythm Book* (cl), 1994.

Advance Music (U.S. agent Sher Music)
Curtis, Mike. *Eight Original Jazz Duos* (2 cl), 1996.
_____. *Ten Klezmer Duos*, vol. 1 (2 cl), 1996, \$9.95.
_____. *A Klezmer Wedding* (3 cl, bass cl), 1996, \$16.95.
_____. arr. *The Klezmer Repertoire*, vol. 1 (cl), 1996, \$8.95.

Alry Publications

Schudel, Thomas. *A Slow March* (cl, pf), 1995, \$5.00.
_____. *A Winter Suite* (fl, ob, cl, hn, bssn), 1995, \$22.50.
_____. *Prelude No. 1* (cl, pf), 1995, \$4.50.
Uber, David. *Novellette* (fl, ob, cl, bssn), 1995, \$15.00.
_____. *Serenade* (fl, ob, cl), 1995, \$14.00.

Arrendorf Edition

(U.S. agent Theodore Presser)
Power, James, arr. *Three's a Crowd*, Book 4 (Christmas Book) (3 cl, pf), 1995, cl \$12.25, pf \$12.25.

Associated Board of the Royal Schools of Music

(U.S. agent Theodore Presser)
Chapple, Brian. *Ebony and Ivory* (cl, pf), 1995, \$9.25.

Bärenreiter

Mozart, W.A. *Concerto*, K. 622 (B^b cl, pf), 1987, \$27.50.

REVIEWS



Billaudot (U.S. agent Theodore Presser)

Dangain, Guy, arr. *Les belles pages de la musique classique* (cl, pf), 1995, \$23.75.

Girard, Anthony. *Variations sur un thème de Valery Arzoumanov* (cl, pf), 1995, \$19.00.

Klanac, Pierre-Kresimir. *Etude du Comportement Humain en Milieu Acide* (cl), 1994, \$8.75.

Kroepsch, Fritz, ed. Jacques Lancelot. *Mini Kroepsch*, Book 3 (cl), 1995, \$19.00.

Lancelot, Jacques, and André Patrick, arr. *Pièces Classiques*, vol. 5 (cl, pf), 1995, \$24.25.

_____. *Pièces Classiques*, vol. 6 (cl, pf), 1995, \$23.75.

Boelke-Bomart Publications

Kilstofte, Mark. *Four Postcards to Betsy* (cl), 1995, \$7.50.

Breitkopf & Härtel

Mozart, W.A., arr. Rainer Schottstädt. *Divertimento "La Clemenza di Tito"* (3 basset horns), 1995.

Doblinger

Johns, Donald. *Three Bagatelles* (cl), 1994.

de Lastra, Erich Eder. *Clarinet Collection* 2 vol. (cl, pf), 1995.

Müllenbach, Alexander. *Fluidum* (cl, pf), 1993.

Prinz, Alfred. *Concerto a Cinque* (3 cl, bass cl, pf), 1993.

Editio Musica Budapest

(U.S. agent Boosey & Hawkes)

Horváth, György, arr. *Wind Trios* (3 cl), 1994, \$27.00.

Editions Musicales Transatlantiques

(U.S. agent Theodore Presser)

Bizet, Jean. *Le Chant de la Clarine* (cl, pf), 1995, \$8.00.

Emerson Edition

(U.S. agent Theodore Presser)

Peçi, Aleksandér. *Meditation and Scherzo* (cl, pf), 1993, \$10.00.

Edition Reimers

(U.S. agent Theodore Presser)

Forsell, James. *Sette Peccati Mortali* (cl, pf), 1994, \$15.25.

Itchy Fingers Publications

(U.S. agent Theodore Presser)

Mower, Mike. *Not the Boring Stuff* (2 cl, pf), 1994, \$21.00.

Kendor

Alford, Kenneth, arr. Daniel Dorff.

Colonel Bogey March (3 cl, bass cl), 1995, \$6.50.

Cannon, Hughie, arr. James Christensen. *Bill Bailey* (cl choir), 1996, \$14.00.

Christensen, James, arr. *When the Saints Go Marching In* (cl choir), 1996, \$13.00.

Claypoole, Edward, arr. James Mcleod. *Ragging the Scale* (4 cl), 1995, \$10.00.

Conley, Lloyd. *Christmas for Two*, No. 2 (fl, cl), 1996, \$10.00.

_____. *Christmas for Two*, No. 2 (2 cl), 1996, \$10.00

Heim, Norman, arr. *Famous Melodies* (cl, pf), 1995, \$9.50.

_____. arr. *Five Christmas Carols* (3 cl), 1996, \$8.00

Heller, Stephen, arr. Norman Heim. *Petite Tarantelle*, Op. 46, No. 7 (4 cl), 1996, \$10.00.

Mozart, W.A., arr. Harry Gee. *Invocation from the Magic Flute* (3 cl, bass cl), 1996, \$6.00.

_____. *March from the Magic Flute* (4 cl), 1995, \$6.50.

Niehaus, Lennie, arr. *Christmas Jazz Favorites* #2 (cl choir), 1996, \$18.00

_____. *Wood Tacks* (cl choir), 1996, \$13.00.

_____. *Twilight Nocturne* (cl, pf), 1995, \$4.50.

Stamitz, Carl, arr. Elliot Del Borgo. *Allegretto* (cl choir), 1996, \$10.00.

Margun Music

Bowen, Glenn, arr. *Wilder Medley* (3 cl, bass cl), 1995.

Ravel, Maurice, arr. Gunther Schuller. *Le Tombeau de Couperin* (fl, ob, cl, hn, bssn), 1995.

Robert Martin

(U.S. agent Theodore Presser)

Dondeyne, Désiré. *Vesta* (cl, pf), 1995, \$4.75.

Faillenot, Maurice. *Conte Lyrique* (cl, pf), 1995, \$5.75.

_____. *Pavane Mélancolique* (cl, pf), 1995, \$4.75.

Kastel, Fabrice. *Agathe* (cl, pf), 1995, \$4.75.

Naulais, Jérôme. *Neige sur la Forêt Noire* (cl, pf), 1995, \$5.75.

Oxford University Press

Skempton, Howard. *Lullaby* (cl, vc), 1995.

Peters

Wen-chung, Chou. *Wind-swept Peaks* (cl, vn, vc, pf), 1995, score \$32.00.

Theodore Presser

Benson, Warren. *A Gentle Song* (cl, pf), 1996, \$4.50.

Debussy, Claude, arr. Daniel Dorff.

Sarabande (3 cl, bass cl), 1996, \$9.50.

Maggio, Robert. *Fantasy: Spontaneous Lines* (cl, pf), 1996, \$30.00.

Pachelbel, Johann, arr. Daniel Dorff.

Pachelbel Canon (cl, pf), 1996, \$3.95.

Terry, Catherine, arr. *Favorite Classics* (cl, pf), 1995, \$12.95.

Roncorp

Mozart, W.A., arr. Harry Gee. *Theme and Variations*, K. 377 (cl, pf), 1995, \$15.00.

Schott

(U.S. agent European American Music)

Harrison, Brian. *Rhythm and Reeds* (2 cl, pf), 1995, \$17.95.

Seiber, Mátyás, arr. Stefan de Haan.

Dance Suite (fl, ob, cl, bssn), 1995, \$19.95.

Simrock (U.S. agent Theodore Presser)

Zander, Heinz Joachim. *Ballade* (bass cl, pf), 1993, \$27.00.

Southern

Bellison, Simeon, arr., ed. Sidney Forrest. *Four Hebraic Pictures* (cl, pf).

G. Fitelberg. *The Wedding*, 1996, \$5.00.

J. Weinberg. *Canzonetta*, 1996, \$4.00.

Boris Levenson. *Hebrew Dance*, Op. 68, 1996, \$4.00.

Jacob Weinberg. *The Maypole*, 1996, \$4.00.

Brahms, Johannes, ed. Ethan Sloane and Ruth Wright. *Sonata*, Op. 120, No. 2 (cl, pf), 1995, \$20.00.

Kibbe, Michael. *Russian Suite* (4 cl), 1996, \$15.00.

Mozart, W.A., ed. Ethan Sloane and Ruth Wright. *Concerto*, K. 622 (cl, pf), 1996, \$25.00.

Solomon, Ed. *Dark Mirror* (cl, pf), 1996,

\$3.00.

_____. *Your Basic Waltz* (alto cl, pf), 1996, \$3.00.

_____. *Your Basic Waltz (bass cl, pf)*, 1996, \$3.00.

Tchaikovsky, Pyotr, arr. Norman Heim. *Suite from Album for the Young* (cl, pf), 1995, \$10.00.

Ulman, Barry. *Elegy* (cl, pf), 1995, \$7.50.

van Appledorn, Mary Jeanne. *Reeds Afire* (cl, bssn), 1996, \$5.00.

von Tilzer, Albert, arr. Paul Haack.

Take Me Out to the Ball Game (cl, bass cl, pf), 1996, \$10.00.

Studio Music

(U.S. agent Musicians' Publications)

Harvey, Paul. *Clarinet Sight-Reading* (cl), 1996.

_____. *Paul Harvey's Clarinet Workbook* (cl), 1993.

Syler Music

Syler, James. *Arioso* (cl, strings or ww ensemble) 1993, \$40.00.

Thompson Edition

Moussorgsky, Modeste, transcr. David Thompson. *Pictures from an Exhibition* (fl, ob, cl, hn, bssn), 1995, \$58.50.

Universal Edition

(U.S. agent European American Music)

Böhner, Johann Ludwig. *Fantaie*, Op. 68 (cl, pf), 1995, \$9.95

Rae, James. *Introducing the Clarinet* (cl), 1995, \$12.95.

Warner Brothers

Arlen, Harold, ed. Carol Cuellar. *The Wizard of Oz* (cl, pf), 1995, \$11.90.

Bock, Jerry, arr. David Pugh. *Fiddler on the Roof* (cl, pf), 1995, \$11.90.

Prescott, Mike. *Chris Clarinet meets the Percussion Monsters* (cl, pf, xylo, glock), 1993, \$7.95.

COMPACT DISC REVIEWS

by Jack Snavely

Fantasia sul America.

Luis Rossi, clarinet; Diana Schneider, piano. Carlos Guastavino (Argentina): *Sonata* (1969) and *Tonada y Cueca* (1965). Claudio Santoro (Brazil): *Valsa-Choro* (1982). Blas Atehortua (Columbia): *Three Pieces* (1990). Andres Alcade (Chile): *Moncher lit* (1984). AREPO (Munich) NR-1104. Total time 45:36.



It is a pleasure to listen to this interesting Luis Rossi CD. The literature is fresh, new, varied, well written, and superbly performed. Luis Rossi is listed in Pamela Weston's book, *Clarinet Virtuosi of Today*, as "the only top player in the world performing with instruments of his own design and construction." The album cover features a photo of the rosewood clarinet played by Rossi on this recording. It was inspired by an English model introduced in the '30s featuring a larger bore which affords a flexible tone and was produced in his Santiago workshop. In a conversation in London in 1986, John McCaw mentioned to me his former student who made such excellent clarinets — Luis Rossi. Rossi has also exhibited his clarinets at several of the International Clarinet Association meetings.

The literature on this CD is virtually unknown in the United States, yet all but one work is published material. It is very refreshing to hear new works of quality that are demanding, but accessible. This music should be sought after and will help diversify and add interest to recital programs. Four of the works were composed for Rossi and were well received at his performances at the 1991 Flagstaff and 1994 Chicago ClarinetFests. Could this be the first clarinet recording featuring South American composers?

The romantic *Sonata* by Guastavino is a substantial work (18:25) that is a welcome addition to our repertoire. It is an interesting, somewhat light, work that would provide interest in college recitals. The three solo clarinet pieces by Atehortua require virtuoso performance. *Moncher lit* is brittle, rhythmic, very demanding and creative in ensemble colors and voicing of the clarinet and piano, sounding almost like a clarinet trio at

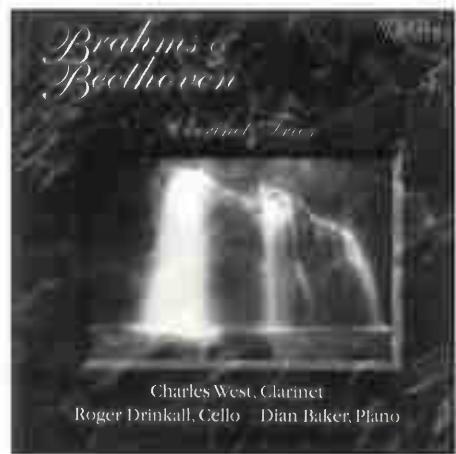
times. It is a modern work that has audience appeal, but requires tight ensemble. I like all of the music on this recording and anyone interested in performing any of it would do well to purchase the recording for study and review.

Rossi's performance of these works is exemplary. He is an excellent performer who pays much attention to musicality. I feel at times that he is really vocalizing rather than playing the clarinet. His approach is very musical, flexible, and with a well-focused tone, often intense, that is consistent throughout the registers. The recorded sound, both clarinet and piano, is a bit on the bright side, but not unpleasantly so. There is an occasional touch of vibrato, excellent tuning, and fine ensemble. Rossi is a first-class player. Maybe we should all make our own instruments! Diana Schneider is a fine pianist and contributes her share to the excellent ensemble playing.

The recording should be available through Luis Rossi. His address is in *The Clarinet* as our chairman from Chile or from The Woodwind (see advertisement in *The Clarinet*, May-June, 1996, p. 65).

Brahms/Beethoven Clarinet Trios.

Brahms: *Trio in A Minor*, Op. 114. Beethoven: *Trio in B^{flat} Major*, Op. 11. Charles West, clarinet; Roger Drinkall, cello; Dian Baker, piano. WILSON AUDIOFILE WCD-9533. Total time 44:48. (manufacturer's address: 2233 Mountain Vista Lane, Provo, UT 84606)



Combining the two clarinet/cello trios on one disc is a wise move programmatically and presents an interesting recording. The major work here is the Brahms *Trio*. It is a very mature work written when he was 58 years old for the Meiningen clarinetist Richard Mühlfeld. Brahms was so inspired

by Mühlfeld's playing that he wrote both major works, the *Trio*, Op. 114, and the *Quintet*, Op. 115 during the same summer of 1891. Beethoven was only 28 when he composed his *Trio*, Op. 11, and although it is a harbinger of things to come, it is in my opinion, not as substantial as his later compositions. However, it is tuneful and has many nice moments providing pleasant listening. To quote the program notes: "Beethoven's *Trio*, Op. 11, written at the onset of his musical career, exhibits an exuberance and an impetuosity that contrasts sharply with the other piece on this recording, Brahms' *Trio in A Minor for Clarinet, Cello and Piano*, Op. 114."

Both works are performed very successfully as chamber works, with each player contributing to the overall effect. The balance is excellent with each player performing as an ensemble member. The Brahms is dark, somber, serious, mature and beautiful. The performers present a nice style change in the Beethoven, more exuberance, brighter colors, and with a more virtuosic approach. All three performers produce excellent tone quality and use it skillfully in their blending of ensemble colors.

Roger Drinkall and Dian Baker formed a cello/piano duo more than eight years ago. Together they have performed more than 600 concerts around the world. They have an extensive repertoire which is entirely memorized giving them an intimacy with the music and a freedom from the page. To this already formed ensemble duo the clarinet of Charles West is added, fitting in very comfortably as a trio. At times there are slight interpretative differences in the small lines between the instruments, perhaps due to the flexibility of the cello compared to the clarinet, but they are very slight. The performance is very successful, musical, and with excellent blending and musical awareness. It is a delight to have both of these trios on one recording and with such a high level of ensemble performance — a high-class recording.

by Norman Heim

Due Boemi di Praga. Josef Horák, bass clarinet; Emma Kovárnová, piano; Czech Chamber Soloists, Jan Zvabital, conductor (in Stedron). Elena Petrová: *Invocation*. Jan Tausinger: *Two Contemplations* for Due Boemi. Stepán Lucky: *Three Pieces* for Due Boemi. Ivana Lou-

dová: *Air*. Václav Kucera: *Tabu a Due Boemi*. Pablo Casals: *Song of the Birds*. Arnost Parsch: *The Flowers*. Milos Stedro: *Old and New Renaissance Dances*. PANTON LTD. 81 1441-2111. Total time 72: 11. (distributed by Albany Music)



For more than 30 years Due Boemi di Praga has developed a reputation of performance excellence. The duo is comprised of Josef Horák, bass clarinetist, and Emrna Kovárnová, pianist. Since the formation of this duo, more than 500 works have been written for the ensemble by distinguished composers from all over the world. Horák has established himself as the leading exponent of the bass clarinet, and Kovárnová is of comparable accomplishment as a pianist.

The latest recording of the ensemble, issued by Panton Ltd. of Prague, was made over a period of time in the 1970s and 1980s. The recording represents a wide range of contemporary Bohemian styles from conservative to avant-garde. Some works have a mixture of styles, such as is found in the Stedron *Old and New Renaissance Dances*. No matter what style is presented, the performances here are of high musical quality, and Horák's playing demonstrates, through his virtuosity, the great possibilities of the bass clarinet, showing no limit as to what can be performed. The ensemble has a proven record of performances, always musical and in full control of the instruments.

Casals' *Song of the Birds* is a moment of repose on the recording, since all other works have varying degrees of dissonance. The beautiful Catalon melody is played with excellent tone control; the accompaniment is tastefully and musically performed. This piece was authorized by Casals to be played on bass clarinet.

The most audience-accessible work on the CD (other than the Casals) is *Old and New Renaissance Dances* by Milos Stedron, which is scored for solo bass clarinet, piano and chamber orchestra. This is a major work (23:40), blending traditional Renaissance sound with contemporary statements that, at times, are avant-garde and experimental. Use of percussion instruments adds an interesting ingredient to the spectrum of sounds.

In contrast to the above music, the works by Kucera and Parsch come from the opposite sound of 20th-century music, involving avant-garde techniques and some experimentation. *The Flowers* by Parsch opens with multiphonics in the bass clarinet, and the piano is scored at the top of the keyboard. This music can be quite dissonant, but the work has good form, and a contrast or relaxation of dissonance occurs in quiet lyric passages. At times the instruments' entrances are spasmodic, but these passages relax into more familiar territory.

Tabu by Kucera is more extended than the Parsch work, and it has many differing sounds provided by the pianist plucking on the strings, and some use of percussive instruments. The program notes accompanying the CD state that the work is based on African rhythms and color. The work sounds experimental, but there is good form and musical flow. The bass clarinetist is involved with bending of notes, refingering of repeated notes, squawking sounds and multiphonics. The bass clarinet is often scored with free moving statements accompanied by piano or percussion instruments; these parts have reiterated melodic and rhythmic patterns. Fans of this style of music will appreciate the artistry that is required in order to put this music together. Listeners with limited avant-garde experience will be interested in the rhythms and tone colors which are possible using only a few instruments.

The movements of the *Three Pieces* by Stepán Lucky are titled "Rapsodia," "Nenia" and "Capriccio." The music has a traditional approach and involves some humor, jazz inflections and several special bass clarinet techniques, including trills, tremolos and multiphonics. The recording has a good tonal balance between the solo bass clarinet and piano.

The remaining works on the recording demonstrate great control of the bass clarinet tone with the piano in a tasteful and

musical style. *Invocation* by Elena Petrova features a dialog between the two instruments, both demonstrating various tone colors of the full range of the instruments. The music has several climax points and, although the style is fairly dissonant, the music has excellent form and artistry.

Jan Tausinger's *Two Contemplations* shows an explorative style that looks for new sounds and, through special techniques, extends the range of both instruments. The bass clarinet includes some multiphonic sounds, and the pianist uses the piano's strings.

Air for bass clarinet and piano by Ivana Loudová has style similarities with *Two Contemplations* and, in general, the music is quiet. However, the piece ends with a frantic climax.

In conclusion, this recording by Due Boemi di Praga shows an expansive panorama of contemporary Bohemian music. Performances are expertly and musically executed. This recording has great audience appeal for anyone interested in contemporary clarinet music.

by Armand Ferland

Claritmico Sextuor de Clarinettes. Claritmico Sextet: Gerard Frisch, Roland Schiltz, Romain Asselborn, Conny Schaul, Marc Treinen and Marcel Lallemand. Guest soloists: Eduard Brunner, clarinet, and Carlo Jans, flute. Guest artists: Francesco Civitareale, contrabass, and Jean Weber, harpsichord. Yvonne Desportes: *Caractères*. Marco Pütz: *Quatuor*. René Mertzig: *La Cité Éblouissante*. Jean-Paul Frisch: *Claritmico*. Arr. by Marcel Lallemand. A. Corelli: *Concerto Grosso*, Op. 6, No. 1. A. Vivaldi: "Autumn" from *The Four Seasons*. B. H. Crusell: *Rondo*. H. J. Bärmann: *Adagio*. ANTES EDITION BM-CD 31.9040. Total time 72:02. (available from Marcel Lallemand, 11 rue Michelshof, L-625 1, Scheidgen, Luxembourg).

Although I am an unconditional optimist and love to hear a good clarinet ensemble, I braced myself mentally as I prepared to listen to 72 minutes of uninterrupted clarinet sounds...including two clarinet solos, again accompanied by clarinets! It was therefore with mixed feelings that I turned on my CD player: joyful expectations, to be sure, but also a vague



sense of resignation to forbear too much of a good thing.

I need not have worried. The seven-year-old ensemble Claritmico is made up of six young but most proficient clarinetists. Their varied and well-balanced program covers many periods and styles, ranging from the 17th century to the present day. The sextet is bolstered with a contrabass in the Corelli and Vivaldi works, and with both contrabass and harpsichord in the Vivaldi.

The excellent musician Marcel Lallemand, founder of Claritmico and of the Luxembourg Clarinet Choir, is also principal clarinetist with the Echternach Festival Orchestra and professor of clarinet and chamber music at the Conservatory of Luxembourg. On this CD, he is also featured as the transcriber of Corelli's *Concerto Grosso*, "Autumn" from Vivaldi's *The Seasons*, the *Rondo* by Crusell (originally for two clarinets and strings), and of the famous "Adagio" taken from Heinrich Bärmann's *Quintet in E*, Op. 23.

The Corelli and Crusell renditions may not sound as inspired nor musically exciting as the remaining pieces on this CD, but they do demonstrate the technical ability of the players, their beautiful well-balanced overall sound, as well as the excellent sound quality of the recording. I was momentarily distracted, however (in the Corelli), as I wondered how much lighter certain passages might sound if played on string instruments.

"Autumn" from the *Four Seasons* clearly illustrates, in this reviewer's estimation, the qualities of a fine transcription: music performed on instruments other than those indicated by the composer, in a manner which the composer would "probably" have favored had he advocated this new instrumentation, and

all the while remaining faithful to the composer's musical trend. Here Lallemang has wisely chosen the flute, admirably played by Carlo Jans, as the solo instrument. All three movements are a joy to hear. Everything sounds natural and so musically satisfying that Vivaldi himself would most likely stamp Lallemang's transcription with his seal of approval, were he ever to hear this recording. (Indeed, I am convinced that there is much more than harps and trumpets up there, beyond the Pearly Gates!)

Bärmann's *Adagio* loses none of its original qualities in this new setting. Even the tremolando passages sound authentic, which is a tribute not only to the arranger but also to the artful and intelligent playing of the musicians. As expected, Eduard Brunner's sensitive interpretation and flawless technique fills one with awe and admiration. His round and generous tone is pure crystal.

However, it is probably the 20th-century music included on this CD which promotes the Claritmico clarinet ensemble more advantageously. In her *Caratéres*, for instance, Yvonne Desportes uses different clarinets to emulate various mental states (one per movement). Surprisingly (but happily) it is the E^b soprano which expresses tenderness, the B^b soprano, the dreaminess and the droll, while the other three movements feature the contrabass clarinet, the bass clarinet and the basset horn, respectively suggesting melancholy, nonchalance and irascibility. *Caratéres* not only exemplifies the members of the clarinet family, it is pleasant music most suitable for public performance.

La Cité Éblouissante by René Merzig and Marco Pütz' *Quatuor* also comprise short entertaining movements. The latter was awarded First Prize in the ICA 1995 Composition Competition and was premiered during ClarinetFest '96 in Paris. As for Jean-Paul Frisch's *Claritmico*, presumably named in honor of the ensemble to which it is dedicated, it is a joyful foot-tapping, beermug-clanging Oktoberfest type of music, again featuring Eduard Brunner as soloist.

All in all, Claritmico provides fine examples of ensemble playing with abundant illustrations of the main tonal characteristics of the clarinet family, all within the confines of a varied and tasteful recorded concert. Recommended to all, but especially to those interested in clarinet ensembles of chamber or choir proportions.

by Edwin Riley

Trio Indiana. James Campbell, clarinet; Eli Eban, clarinet and E^b clarinet; Howard Klug, clarinet and bass clarinet; assisting artist David Shea, clarinet. Jean-Michel Defaye: *Six Pièces D'Audition* (1987). Peter Schickele: *Dances for Three* (1980). Gary Kulesha: *Political Implications* (1987). Michael Kibbe: *Ebony Suite* (1992). Frederick Fox: *Time Weaving* (1993). CRYSTAL RECORDS CD 734. Total time 75:24. (manufacturer's address: 28818 NE Hancock, Camas, WA 98607)



This is an outstanding recording featuring the artist clarinet faculty of Indiana University. The ensemble, Trio Indiana, has presented in this album five outstanding modern compositions for clarinet ensemble. The Defaye is for three B^b clarinets, the Schickele is for two B^b clarinets and bass clarinet, the Kibbe and the Fox for E^b, B^b, and bass clarinet, and the Kulesha is a quartet for E^b, two B^b's, and bass clarinet. The players rotate around in the various pieces with James Campbell playing first clarinet in all the pieces except the Defaye. Eli Eban plays E^b clarinet in the Kulesha, Kibbe, and Fox. Howard Klug plays first clarinet in the Defaye and bass clarinet in the other pieces. David Shea joins the ensemble to play second clarinet in the quartet by Kulesha.

The ensemble is recorded extremely well with all the clarinets having excellent definition and proper balance of tone. This is an extremely valuable recording for anyone interested in clarinet ensemble music and especially for the lesser known combinations for three clarinets rather than clarinet quartet. The playing throughout is first rate by all.

Jean-Michel Defaye studied at the Paris Conservatory and is a graduate of the Lili Boulanger Foundation. In *Six Pièces*

d'Audition, Defaye's use of jazz, samba, and classical elements combine in an attractive and infectious rhythmic package which emphasizes virtuosity and brightness throughout the piece. It ends with an extended slow movement.

Peter Schickele's alter ego, P.D.Q. Bach, has somewhat overshadowed his classical music roots at Swarthmore College and the Juilliard School, as well as his extended composition study with Darius Milhaud and Roy Harris. *Dances for Three* was written in 1980 for two clarinets and bassoon, and is a bucolic romp through seven contrasting movements which mix Baroque and Latin dance forms. The Gigue is especially appealing rhythmically.

Gary Kulesha was trained in Toronto, England and New York City, and is currently a professor of composition at the University of Toronto. *Political Implications* was commissioned by the Canadian Broadcasting Corporation in 1987, and it is a three-movement sonata for four clarinets which "explores the role of the individual within a regulated society." "The difficulty of open communication in a regulated world" is attacked in the first movement; the second movement is dedicated to the composer's uncle, F.B., who "stood outside the expectations of society"; the final movement deals with the irony of government, which is "expected to meet human needs, yet invariably loses its human qualities." This is a most appealing work. It is the longest in duration (18 minutes) and the most unusual in its programmatic content.

Michael Kibbe has written over 120 works and arranged 200 others for a variety of woodwind solo and chamber music combinations. He performs regularly as a freelance and studio musician in the Los Angeles area. *Ebony Suite*, Op. 116 was commissioned by Trio Indiana and premiered at Indiana University in November, 1992. This neo-classical work is in four movements of contrasting tempi and styles moving from solemn chordal writing to sections of great range and dissonance. The "Prelude" features the bass clarinet, the "Burlesque" features the E^b clarinet, and the piece ends with a fugal finale with jazz inflections.

Frederick Fox received both his Master of Music and his doctorate from Indiana University, where he is currently a member of the composition faculty. *Time Weaving* was written for Trio Indiana in 1993. Fox describes it as "a fantasy with all sections employing a variation on the

opening line stated by the E^b clarinet. The title refers to extensive use of elision in connecting sections and phrases as well as the intertwining character of the contrapuntal passages." This extended one-movement work features long soliloquies for all the clarinets. I found the idea of "time weaving" a very interesting "programmatic construct" to think about as I listened to this piece.

In summary, this album by Trio Indiana is a welcome addition to clarinet ensemble recordings, especially the often neglected mixed clarinet trio with E^b, B^b and bass clarinets. It has the potential to appeal to a wider listening audience, and I was impressed to see it displayed recently at Tower Records in Atlanta. All the pieces on the album explore jazz rhythms, inflections, and chords to some degree. There is a level of dissonance in some of the works which will be challenging to some listeners, but all of these compositions are strong and deserving of more opportunities to be heard. This recording is one of the most attractive albums I have heard featuring 20th-century composers.

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RECITALS and CONCERTS

STUDENT ...

Kimberly Cole, clarinet, D.M.A. Lecture Recital, Michigan State University, May 1, 1996. Gotkovsky: *Concerto* and *Concerto Lyrique*

Clarinet Choir of the University of Montreal, Armand Ferland, Guest Conductor, April 29, 1996. *Overture to Les Joyeuses Commères de Windsor*, Nicolai; *Concerto No. 3*, Spohr (Jean-François Normand, Sylvie Duchesneau, Martin Carpentier, soloists); *Symphonie No. 5*, Beethoven

University of Nebraska-Lincoln Clarinet Studio Recital, Erica Corwin, Dan Wilson, Amanda Baum, Wendy O'Dell, Andrea Leising, Jessica Calandra, Christy Kucera, Erin Hill, Sally Braun, Audrey Carl, Nathan Kress, Todd Stoves and Becky Wilhelm, clarinets, April 1, 1996. *Little Suite for Winter*, Schickele; *Prelude*, Penderecki; *Sonata brève*, Dubois; *Five Bagatelles*, Finzi; *Two Pieces*, Okumura; *Capriccio*, Sutermeister; *Sonata in E♭ Major*, Op. 120, No. 2, Brahms; *Rhapsody*, Osborne; *Serenade*, Starer; *Troisième Trio in Fa*, Op. 7, No. 3, Bouffil; *Serenade*, Op. 83c, Takács

Michiya Nishino and Ian Fasel, clarinets, Student Recital, The University of Texas at Austin, April 27, 1996. *Sonata for Clarinet and Piano*, Poulenc; *Sonata in F Minor*, Op. 120, No. 1, Brahms; *Concert-piece in F Minor*, Op. 113, Mendelssohn

Lou Polcari, clarinet, Master's Recital, University of Oregon, August 4, 1996. *Sonata for Clarinet and Piano*, Stanford; *Five Bagatelles*, Finzi; *Sonata for Clarinet and Piano*, Bax

Michael Thrasher, clarinet, D.M.A. Recital, University of North Texas, June 10, 1996. *Concerto for Clarinet*, Kozeluh; *Sonata in E♭ Major*, Op. 120, No. 2, Brahms; *Fantasy and Variations on a Theme of Danzi*, Op. 81, Spohr; *Fantasy Trio* for clarinet, cello and piano, Op. 26, Muczynski

Kristi Waiste, clarinet, Student Recital, University of Alaska Fairbanks, May 9, 1996. *Time Pieces*, Muczynski; *Capriccio for solo clarinet*, Sutermeister; *Concertante for Clarinet and Piano*, Dello Joio

Elana Weber, clarinet, Senior Recital, University of Arizona, May 10, 1996. *Sonata in F Minor*, Op. 120, No. 1, Brahms; *Sechs deutsche Lieder*, Op. 103, Spohr; *Wings*, Tower; *Time Pieces*, Muczynski

FACULTY AND PROFESSIONAL...

The Amilcare Chamber Ensemble, Diane Cawein and Thomas Leistner, clarinets, Columbia, Maryland, March 24, 1996. *Duo sur des motifs de "La Sonnambula,"* Klosé; *Concert-piece*, Op. 114, No. 2, Mendelssohn; *Symphonic Concertante in E♭*, Op. 23, Müller; *Slavonic Dances*, Op. 46, Dvořák (arr. Rae); *Il Convengo - Divertimento*, Ponchielli

Alessandro Carbonare, clarinet, Weill Recital Hall, New York, New York, June 3, 1996. *Three Pieces*, Stravinsky; *Fantasia on "Rigoletto,"* Verdi/Bassi; *Première Rhapsodie*, Debussy; *Sequenza IXa*, Berio; *Fantasia on "Un ballo in Maschera,"* (U.S. premiere), Verdi/Leonesi; *Sonata for Clarinet and Piano*, Poulenc

Diane Cawein, clarinet, Great Plains Music Camp Faculty Chamber Recital, University of Nebraska-Lincoln, June 17, 1996. *Trio in E♭* for clarinet, horn and piano, Jenner; *Tarantella*, Op. 6, Saint-Saëns

Faculty Trio Recital, Karen Dannessa, clarinet, Mary Katherine Kelton, mezzo-soprano, Steven Edmund, piano, Pittsburg State University, November 16, 1995. *Non piu di Fiori*, Mozart; *As Dew in April*, Cumming; *The Ideal Self*, Starer; *Romanze*, Schubert; *Der Hirt auf dem Felsen*, Schubert; *Three Songs of Innocence*, Cooke; *Three Sonnets of William Shakespeare*, Horvit; *Frauen-Liebe und Leben*, Op. 82, Lachner; *Drei Morgenstern Lieder*, Seiber

Karen Dannessa, clarinet, Faculty Recital, assisted by Roger Scantlin, clarinet, Pittsburg State University, February 29, 1996. *Sonata for Clarinet and Piano*, Poulenc; *Chromatic Fantasy*, Bach/Hasty; *Sonata for Two Clarinets and Piano* (premiere), MacKay; *Négy Magyar Tánc*, Kokai. Pittsburg State University, October 24, 1995. *Sonata No. 3 for Clarinet and Piano* (premiere), MacKay

Karen Dannessa, clarinet, James Tapia, trumpet, Robert Kehle, trombone, soloists with the Southeast Kansas Symphony, Pittsburg, Kansas, October 10, 1995. *Concerto a Tre*, Starer

William E. Fuller, clarinet soloist with the Madison (Wisconsin) Municipal Band, April 25, 1996. *Concerto for Clarinet*, Shaw

Georgia Woodwind Quintet, Theodore Jahn, clarinet, University of Georgia, May 22, 1996. *Bläserquintet in F*, Op. 56, No. 3, Danzi; *Pastoral*, Persichetti; *Le Tombeau de Couperin*, Ravel/Jones; *Reflections on an Original Christmas Tune*, Dello Joio; *Passacaille*, Barthe

Theodore Jahn, clarinet, University of Georgia, May 16, 1996. *Kegelstatt Trio in E♭*, K. 498, Mozart; *Improvisation and Toccata for Unaccompanied Clarinet*, Chagrin; *Salve Regina* for soprano, C clarinet and piano, Schubert; *Four Characteristic Pieces*, Hurlstone

Virginia Johnston, clarinet, "Afternoon Music" recital series, Summit, New Jersey, March 17, 1996. *Sonata for Clarinet and Piano*, Copland; *Two German Songs*, Lachner; *Dance Preludes*, Lutoslawski; *Introduction and Variation for Harp and Clarinet*, Johnson; *Sonata in F Minor*, Op. 120, No. 1, Brahms

Patricia Kostek, clarinet, Centro Cultural Municipal General San Martin, Buenos Aires, Argentina, July 18, 1996. *Trio* for oboe, clarinet and bassoon, Villa-Lobos; Teatro Colon, Buenos Aires, Festival International de Buenos Aires, July 19, 1996. *Cadenzas* for clarinet and percussion, Louie; Victoria Summer Music Festival, Victoria, Canada, August 17, 1996. *Contrasts*, Bartók

Moran Woodwind Quintet, University of Nebraska-Lincoln, Diane Cawein, clarinet, Faculty Recital, March 10, 1996. *Overture to "The Magic Flute,"* Mozart (arr. Karp); *Quatuor*, Françaix; *Postcards from the Center*, Murdock; *Quintet*, Op. 43, Nielsen; *Animal Ditties*, Plog. Spring Tour: Pittsburg State University, February 20, 1996; Kansas State University, February 21, 1996; Emporia State University, February 22, 1996. International Double Reed Society 25th Anniversary Conference, Florida State University, June 2, 1996. *Serenade and Theme and Variations*, Op. 34, Blumer; *Savannah*, Lieuwen

William Nichols, Guest clarinet soloist, The Auburn Brass and Percussion Ensemble, Auburn University, May 29, 1996. *Concerto for Clarinet and Chamber Ensemble*, Etler

Luis Rossi, clarinet, with the Cuarteto Latinoamericano, Modern School of Music, Santiago, Chile, June 10, 1996. *Clarinet Quintet*, K. 581, Mozart

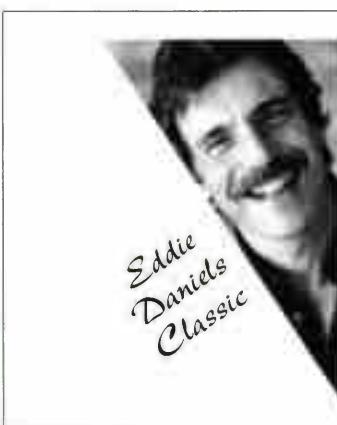
Luis Rossi, clarinet, playing and conducting the Chamber Orchestra of Chile Winds, Santiago, Chile June 6, 1996. *Old Wine in New Bottles*, Jacob; Catholic University of Chile Concert Series, Santiago, Chile, July 24, 1996. *Suite*, Milhaud; *Variations*, Velázquez; *Contrasts*, Bartók

The Tallahassee Reed Trio (Karen Dannessa, clarinet, Sharon Trent, bassoon, Henry Grabb, oboe), International Double Reed Society Convention, Florida State University, June 1, 1996. *Trio d'anches*, Sichler; *Harmonic Rhythms*, McCarthy; *Suite Canina*, Serebrier; *Four Impressions*, Reids

Jonathan Towne, clarinet soloist with the U.S. Coast Guard Band, Schenectady, New York, April 14, 1996 and New London, Connecticut, April 21, 1996. *Rondo Concerto No. 1*, Op. 73, Weber (trans. Gee)

John Warren and Lee Livengood, clarinets, Savannah Symphony Orchestra, February 15, 16, 17, 27, 1996. *Concerto for Two Clarinets and Strings*, Telemann; *Konzertstück No. 2 in D Minor*, Op. 114, Mendelssohn

Programs intended for publication in *The Clarinet* should be sent to the Editor. To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.) in the format above.



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the President's Message

by Alan E. Stanek

Pondering what to write in this first "President's Message" brought back many fond memories. Growing up in Denver, Colorado, and attending several National Clarinet Clinics held at the University of Denver in the 1960s, I met and heard some of the world's greatest clarinetists, made many new friends in the clarinet world, and eventually brought my Hastings College students to an International Clarinet Congress in the mid-1970s. Now, after more than 30 years of attending annual clarinet gatherings and devouring the wealth of material about the clarinet in 23 volumes of *The Clarinet*, it is readily apparent that our organization has made a profound impact on my life as a clarinet teacher and performer. I am indeed honored by your confidence to serve as your president during the coming biennium, in which we will celebrate our 25th anniversary as an organization and see the publication of the 100th issue of *The Clarinet*.

Continuing some personal recollections, at the interview for my present position at Idaho State University, James Schoepflin, then publisher of *The Clarinet*, told how, with the help of Betty Brockett (who would later become one of my students and a close friend), the magazine was placed in envelopes for mailing from the floor of the very office I call my studio. He also told how the I.C.S. was founded at that 1973 National Clarinet Clinic (one of the few I missed while pursuing an advanced degree at the University of Michigan with John Mohler who later became the I.C.S. president, 1986-88). My active involvement came when I was asked to help coordinate our growing membership and was elected

secretary in 1978 in Toronto, Canada, at the first I.C.S. Congress held away from Denver and outside of the United States. Were it not for the vision and dedicated service of the founders of our organization, many of the successes we have enjoyed as an association would have been impossible.

During the past two years I have greatly enjoyed the opportunity to work with Gerry Errante and ask you to join me in thanking him for his vision and leadership during the past two years. Fortunately, he will continue to be actively involved with many of the projects started under his direction.

As an active participant on *klarinet*, an on-line discussion group, the question of what are the benefits of belonging to I.C.A. has been posed. The answer is a long and impressive list of beneficial activities and projects that Gerry and Howard Klug began several years ago which will continue. The International Clarinet Association:

- sponsors our annual *ClarinetFest*, featuring performances, lecture-demonstrations and master classes by world-class clarinetists;
- publishes *The Clarinet*, a high quality journal discussing all facets of the clarinet; includes articles on performance techniques, history, literature, reviews of new publications and recordings. Sent to all members, this a valuable source of information;
- publishes a *Membership Directory* of approximately 3,500 members in more than 65 countries around the world;
- sponsors the Young Artist Competition (up to age 27), a High School Solo Competition, as well as a Composition Competition;
- sponsors two CD recording projects and made available to all members;
- provides access to the I.C.A. Research Center containing one of the world's most comprehensive collections of music for the clarinet;
- encourages the formation of clarinet clubs, clarinet choirs and regional clarinet festivals;
- fosters the *Adopt-a-Member* program which enables clarinetists to join us who would not otherwise be able to afford the dues;

- cooperates with *klarinet*, an on-line discussion group with David Niethamer, our Internet Liaison;
- makes available announcements about I.C.A. projects, including the *Clarinet Anthology* with its selected articles that will be on a World Wide Web site. Hopefully, an I.C.A. Home Page will be up and running by the time you receive this issue.

The 1996 International ClarinetFest in Paris this past summer was truly an international conference. Words cannot begin to express our appreciation to Michel and Anne-Marie Gizard, the members of the Paris Clarinet Quartet and Guy Deplus for their tireless efforts to assemble clarinetists from around the globe for a memorable, fantastic five-day conference devoted to all aspects of the clarinet. Bravo and "Vive la Clarinette!" Twenty-two countries were represented including, Belgium, Hungary, the U.S.A., Switzerland, Netherlands, Great Britain, France, Venezuela, Cuba, Canada, Chile, Japan, Italy, Germany, Poland, Spain, Croatia, Argentina, Portugal, Sweden, China and Australia. (See Michèle Gingras' report elsewhere in this issue.)

I am happy to report that our affiliated European clarinet and saxophone societies, "EuroCass," are planning to host annual meetings when our ClarinetFests are held in the United States. Increasing our international membership is a high priority. During the past year there have been many regional and national clarinet events, which have included recitals, master classes, pedagogical discussions, reed making clinics, clarinet choir and chamber music performances.

As we look to the future I have asked your elected Board of Directors to consider ways we can more effectively reach out to our present and potential members. Patricia Kostek has passed the reins to Maurita Murphy Mead, our new secretary. She will correspond with our regional, state and national chairpersons to enlist their support and communication of clarinet happenings. Bob Spring, president-elect, will coordinate the Young Artist Competition but, more importantly, will explore with myself and Bob Walzel, our

host for ClarinetFest '97 in Lubbock, Texas, ways for the Association to actually run and be responsible for the myriad details of future conferences. A plan of action has been drawn up whereby members of I. C. A. will serve on committees to select the featured performers, plan and coordinate research sessions, invite and coordinate the exhibit area for our music merchandisers, and plan for social events. Members have enthusiastically responded when asked to serve in some capacity. This will be a great change from the way ClarinetFests have been organized in the recent past. Julie DeRoche, our new treasurer, will carry on the fine work of Konrad Owens to help us manage a rather large treasury. Bud Rubin, our legal advisor, will help us establish an endowment, the earned income of which will hopefully fund many of the competitions, projects already underway and future projects. Elena Lence Talley, membership coordinator, has been of invaluable help to the past officers and myself in managing her office of membership services.

In closing, I would like to take this opportunity to invite all of you to actively participate in our Association and leave you with some "words for the day" gleaned from recent readings. First, from the winter 1996 issue of *Leblanc Bell*, Judith Green writes, "It's simple: Practice on the days you eat. If you feel well enough to eat regularly, then you are well enough to practice regularly." Finally, the Chinese proverb: "If only the birds with the most beautiful voices were to sing, the forest would be silent."

The Clarinet Publication Schedule

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

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MINUTES of the ICA General Business Meeting

by Patricia Kostek, Secretary

The membership of the International Clarinet Association met on Friday, July 5, 1996, in the Salon de Musique de la Maison Internationale, Paris, France, as part of ClarinetFest '96. President Gerry Errante called the meeting to order at 8:05 a.m. then proceeded with an introduction of the officers, editorial and support staff, including James Gillespie, editor, Gary Whitman, advertising manager, and newly-elected officers Maurita Murphy Mead (secretary) and Robert Spring (president-elect) who were in attendance. President Errante gave a brief history of I.C.A., including thanks to Ray Kireilis, who was the founder of the parent organization, the International Clarinet Society. Errante then thanked Michel and Anne-Marie Gizard, Guy Deplus and the Quatuor de Clarinettes de Paris for hosting such an outstanding conference. The minutes of the 1995 general business meeting, published in Vol. 22, No. 1 of *The Clarinet*, were approved after corrections. The second paragraph under President's Report (page 65, column two) was partially deleted. Paragraph two should read:

"President Errante spoke of the Jerry Pierce music collection which is being incorporated into I.C.A.'s research center (Special Collections of Music, Hornbake Library) at the University of Maryland."

Reports by the officers and support staff followed.

Secretary's Report

Secretary Kostek reported that officers Gerry Errante, Alan Stanek and Patricia Kostek met on Wednesday, July 3, 1996, at 10:00 a.m. Many important matters concerning the operation of I.C.A. for the coming year were discussed in this two-hour meeting.

The officers' meeting agenda included:

- the rules governing the Young Artists Competition

- the financial health of I.C.A.
- the cost and size of printing *The Clarinet* and ways in which we have cut the cost of printing without losing the quality
- the structure and leadership of the I.C.A. high school-level clarinet competition
- the success of the I.C.A. membership campaign
- the creation of an endowment fund
- possible sites for ClarinetFest in the year 2000
- choosing the instrumentation for the I.C.A. composition contest
- the creation of a home page for the World Wide Web
- the O.C.R., Online Clarinet Research
- ways to involve more of our members in I.C.A. projects
- the CD of highlights from ClarinetFest '95, Tempe, Arizona
- guidelines for the committee which nominates members for office
- new procedures for using the I.C.A. Research Center
- the CD project featuring I.C.A. members
- the possibility of using a professional conference organizer
- changes in the roster of state, regional chairs and international chairs
- a review of the 1998 and 1999 ClarinetFest site proposals

Secretary Kostek reported on the status of the international chairpersons. New national chairpersons this year are Andrew Uren, representing New Zealand; Andrew Simon, representing Hong Kong; Timothy Hanafin, representing Ireland; Grigory Alexandr Manoukian, representing Armenia; and Luigi Magistrelli and Edourad Maisnikow, representing Italy and South Africa, respectively. Addresses for the new international chairs may be found on page 3 of *The Clarinet*. Other areas needing a national representative to I.C.A. are Denmark, Greece, Malaysia, Malta, Panama, Puerto Rico, Scotland and Zambia. Kostek requested that anyone interested in serving as national chair for these countries may contact Maurita Murphy Mead, I.C.A.'s incoming secretary at the address listed on page 3 of *The Clarinet*. Duties of

the national chair involve distributing membership brochures and describing the activities of I.C.A. to prospective members. It also involves reporting on clarinet news within the country/region represented. A packet of brochures is mailed to each chair once a year. She also apologized to the international chairs for the delay in the annual mailing of the brochures in September 1995, explaining that, due to a hold-up in printing the new brochures, she had none to mail until summer 1996.

Kostek thanked those members who volunteer their time to serve as representative of their country as well as those from North America who serve as regional chairs.

Kostek reported that I.C.A.'s current membership of 3,374 has shown an increase of 2% over last year's figure (3,337). A further examination of the profile of the membership reveals that our student membership has increased by 1% over last year. I.C.A.'s North American membership has increased by 1% and international membership has increased by 5%. Eighty-two percent of I.C.A.'s members are from North America and 18% are outside North America. Seventy-one-and-a-half percent of our membership is classified as "General," 19.5% as "Student," 9% as "Institutional" and .05% as "Joint." The membership was alerted of the importance of keeping I.C.A. informed of address changes. The U.S. Postal Service will not forward issues of *The Clarinet* since they are not mailed with first-class status in North America.

Kostek announced the results of the election of officers. Robert Spring was elected president-elect, Maurita Murphy Mead, secretary and Julie Reid DeRoche, treasurer. Kostek stated that she enjoyed tremendously the eight years she served as secretary, especially working with the other officers in helping to make I.C.A. an increasingly better organization. Although she will miss being in such close touch with the inner workings of I.C.A., her increasing career commitments now require stepping aside as secretary.

Treasurer's Report

Konrad Owens was unable to attend, but his I.C.A. Financial Report, which was circulated at the Paris meeting, is printed elsewhere in this issue.

Editor's Report

President Gerry Errante introduced Editor James Gillespie with warm praise for Gillespie's untiring efforts at overseeing production of *The Clarinet*. Gillespie explained that during the last 18 years he has tried to incorporate as many international elements as possible into *The Clarinet*, thereby giving an international character to the magazine. This year he has printed articles from "A to Z," geographically speaking, including a feature story from Austria on Alfred Prinz to a report on clarinet activities in Zimbabwe. He invited players and writers from all around the world to submit material for publication. Gillespie then previewed upcoming issues and announced that the July/August 1996 issue would be the 92nd issue printed since the start of the organization. The master class series will continue with well-known artists offering advice and suggestions for interpreting the repertoire. Future articles will be written by James Campbell, Paul Harvey and Colin Bradbury, to name a few. There will also be feature stories about the clarinet sections of the San Francisco Symphony and the Israeli Philharmonic. Gillespie stated that he rarely receives a letter

commenting on the actual content of the magazine and interprets this lack of correspondence to satisfaction on the part of I.C.A.'s members. He strongly encouraged members to write to him with any suggestions for improvement in content or format of *The Clarinet*. Gillespie stated that the biggest concern with the magazine is in the distribution (mailing) and not in the publishing. Once the magazine is sent off, it is in the hands of postal services around the world and out of the control of I.C.A. He apologized for any delays or anomalies in delivery of the magazine. Gillespie thanked the editorial staff, the contributors, the advertisers, the officers and the membership for their support. He also gave special recognition to Tsuneya Hirai (who was in attendance), national chairperson from Japan and one of the most faithful contributors of news from the Japan Clarinet Society. Gillespie appealed to international members to send him reports from their part of the world so that *The Clarinet* can continue to maintain its international flavor.

President-elect's Report

President-elect Alan Stanek began by reporting on the Young Artist Competition.

He stated that 27 tapes were submitted for the preliminary round of judging. (A detailed account of the competition is printed in this issue.) Stanek thanked Michael Bangston at Northwest Nazarene College (Idaho) and Richard Maynard at Boise State University for judging the preliminary round and thanked the distinguished panel of international artists who judged the final round of the competition in Paris. Stanek stated that there were fewer preliminary tapes submitted this year compared to the 43 submitted last year. This could be due in part to the travel restrictions facing a contestant travelling from North America. Stanek expressed I.C.A.'s gratitude to Yamaha, Selmer, Boosey & Hawkes/Buffet and Leblanc corporations for providing the financial prizes for the winners. Their unwavering support and interest over the years have been the impetus of this important competition.

Stanek reported on the High School Solo Competition in the absence of Michael Galván, who was unable to attend the conference. (A detailed account of the competition is printed in this issue.) Stanek gave a profile of the competitors, including the number of competitors and countries repre-



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sented with Beatrix Balogh (Budapest) assisting in the pronunciation of the Hungarian names and cities. Stanek then thanked József Balogh for all he has done to inspire a new generation of clarinet devotees in Hungary.

President's Report

President Gerry Errante began by explaining the three competitions which I.C.A. sponsors: the Young Artists Competition, the High School Solo Competition and the Composition Competition. The president-elect oversees the organization of the Young Artists Competition, whereas the High School Solo Competition rotates among members. In 1996 Michael Galván of Ithaca College (New York) was in charge

of selecting repertoire and supervising the selection process. This coming year Gerald King at the University of Victoria (British Columbia) will administer the High School Solo Competition. Michèle Gingras of Miami University (Ohio) is in charge of the Composition Competition. Errante introduced Alan Stanek and Michèle Gingras who reported on their respective competitions. Gingras then announced the winner of this year's competition (Gary Schocker), gave the criteria for the 1997 competition (clarinet and string quartet) and stated that we have a web page for the competition.

President Errante then gave details of the many special projects I.C.A. is undertaking. These include the ClarinetFest Highlights CD taken from performances at the Tempe, Arizona ClarinetFest. Errante introduced

Robert Spring, host for ClarinetFest 1995, who gave the particulars of the 70-minute CD. Errante then brought the membership up-to-date on I.C.A.'s second CD project, administered by Eric Mandat. Judges choosing the performers for this CD were Larry Comb, Mitchel Lurie and Bradley Wong. Errante expressed the hope that this CD project would be an on-going one with future CDs being produced featuring our membership. Errante stated that our members hail from 65 nations from around the world and that it is an exciting prospect to envision participation from and distribution of our CD to all 65 nations.

President Errante spoke of the Jerry Pierce music collection which is being incorporated into I.C.A.'s Research Center (Special Collections of Music, Hornbake Library) at the University of Maryland. The collection included 63 boxes of music requiring cataloguing. I.C.A. agreed to pay \$2500 a year for three years to cover the cost of the cataloguing. Errante announced that I.C.A. has just paid the last of the installments, and the catalogue is very close to completion. Initially the catalogue will be "on line," and then a hard copy will become available. Errante then explained that there are new rules for borrowing from the Hornbake Library which will be published in the November/December issue of *The Clarinet*. The Hornbake Library contains one of the largest collections of music for clarinet.

The final project Errante described was the Clarinet Anthology. Production of the anthology in hard copy would be very expensive, therefore the viable alternative is to produce it "on-line." Errante then spoke of I.C.A.'s forthcoming website on the internet.

Future sites for ClarinetFest were mentioned, including ClarinetFest '97 at Texas Tech University with host Robert Walzel. Walzel spoke briefly about the artists who have been invited and mentioned that a Texas BBQ is planned, with the invitation "Y'all come!"

ClarinetFest '98 will be held at Ohio State University, hosted by James Pyne, with the theme being Vienna and its historical links to the clarinet. Since every third year the conference is held outside of North America, ClarinetFest '99 will be held in Oostende (Belgium) with host Guido Six. Errante discussed the possibility of creating an endowment fund to help finance such

INTERNATIONAL CLARINET ASSOCIATION

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

Fiscal Year Ended August 31, 1996

Prepared by Konrad Owens, Treasurer

Revenues and Support:

Membership dues	\$ 114,354
Advertising sales — <i>The Clarinet</i>	50,812
Back issue sales — <i>The Clarinet</i>	3,237
Directory sales	1,575
Mailing list sales	3,021
Contributions	1,550
Competition entry fees	1,295
Other income	2,758
Interest income	991
 Total Revenues and support	 <u>179,593</u>

Expenses:

<i>The Clarinet</i>	93,145
Competition prizes	3,350
Composition prize	500
Postage	6,709
Printing	3,918
Office supplies and copies	686
Telephone and fax	929
VISA and bank fees	1,130
Corporation fees	175
Membership services	5,200
CD project	1,117
I.C.A. Library	2,500
Other expense	250
 Total expenses	 <u>119,609</u>

Excess of revenues and support over expenses

Fund balance September 1, 1995

Fund balance August 31, 1996

things as future conferences and a music commissioning project. He read a letter from Australian Chairperson Neville Thomas who, along with the Clarinet Society of New South Wales sent greetings from "down under" with regrets at being unable to attend ClarinetFest '96. Other notable clarinet societies from around the world who affiliate with I.C.A. include the Hungarian Clarinet Society, organized by József and Beatrix Balogh, and the Japan Clarinet Society represented by Tsuneya Hirai. Errante gave warm praise for all of their efforts in advancing the cause of the clarinet in Hungary and Japan. This statement was greeted by enthusiastic applause from the membership.

Errante ended his report by thanking ClarinetFest organizers Guy Deplus and Michel Gizard for hosting such an outstanding conference, and the membership expressed its gratitude with warm applause.

Errante then took questions from the membership. There being no other business at the time, the meeting was adjourned at 9:15 a.m.

Respectfully submitted,
Patricia Kostek, Secretary



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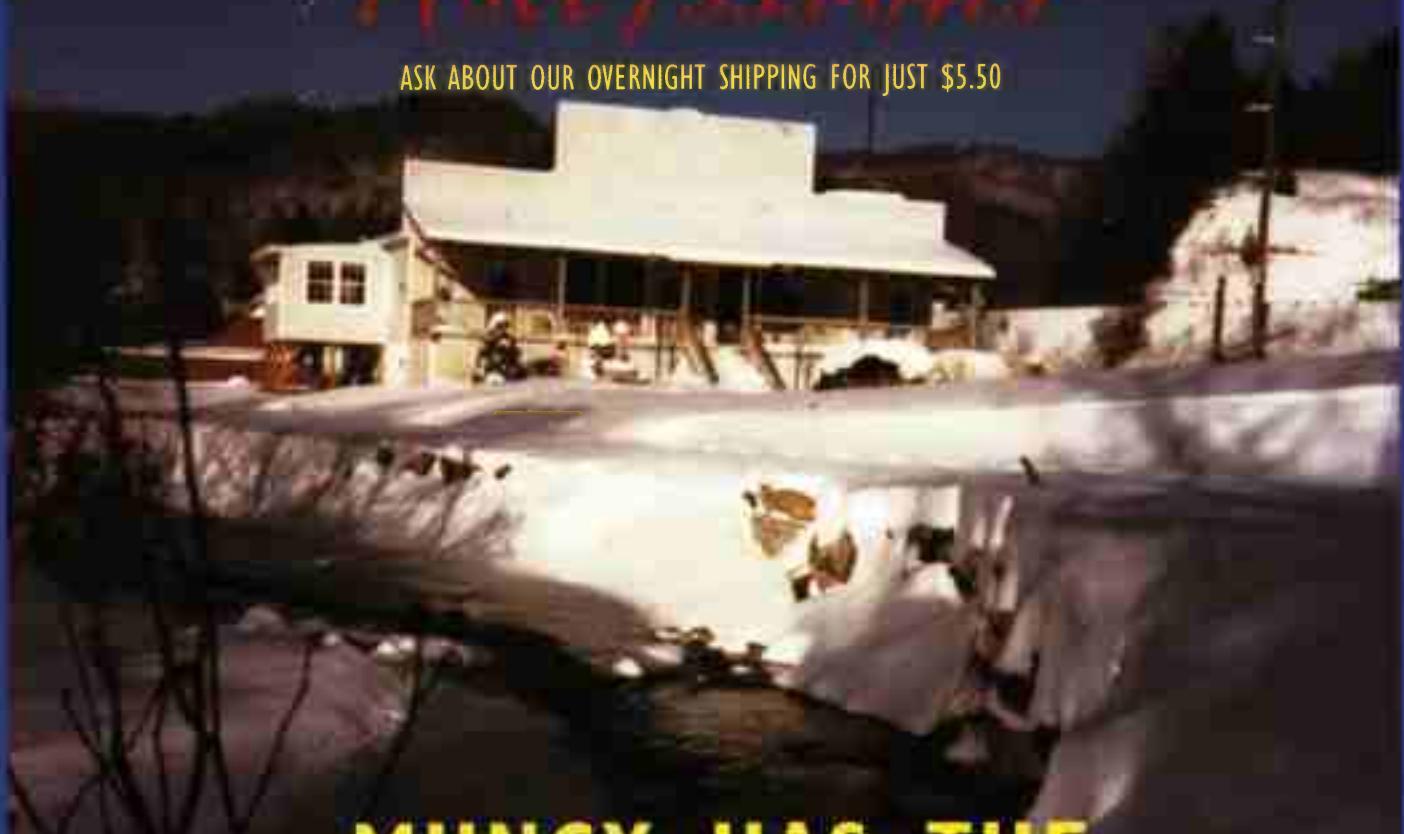
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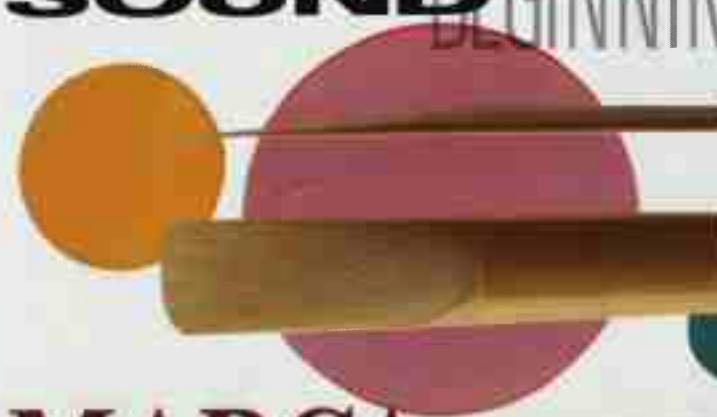
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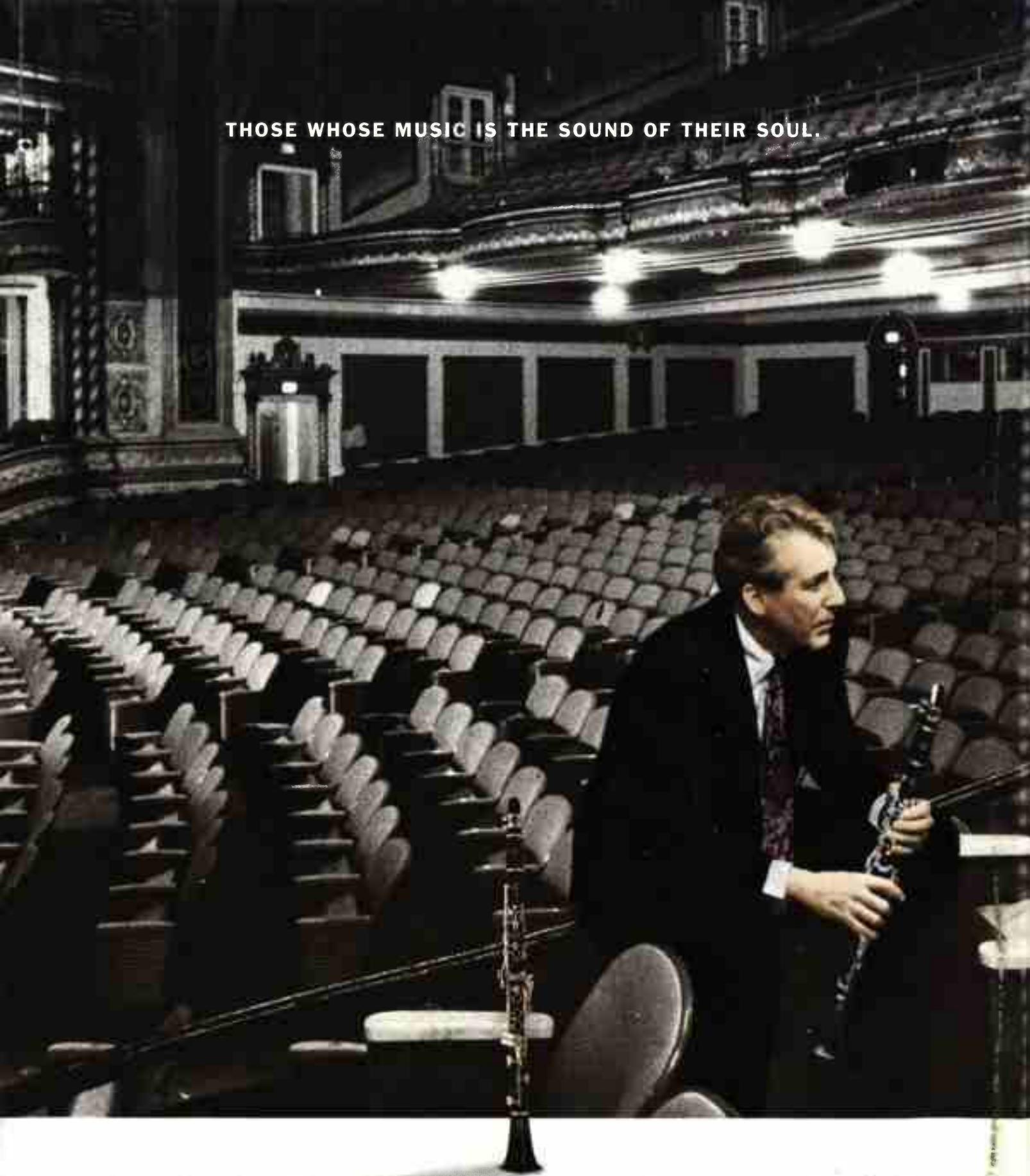


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