

The Klarinet

Volume 27 Number 1
December 1999



Griff - Tabelle

zur neuconstruierten Klarinette von Thomas Kollenhauer
in Fulda.



Bei diesen Tönen bleibt die Oclarklappe geschlossen.

Bei diesen Tönen bleibt die Oclarklappe immer offen.

Die Buchstaben über den Noten und zwischen den Punkten stehen
bedeuten den Klappentitel, welcher bei dieser Note gedrückt werden mag.



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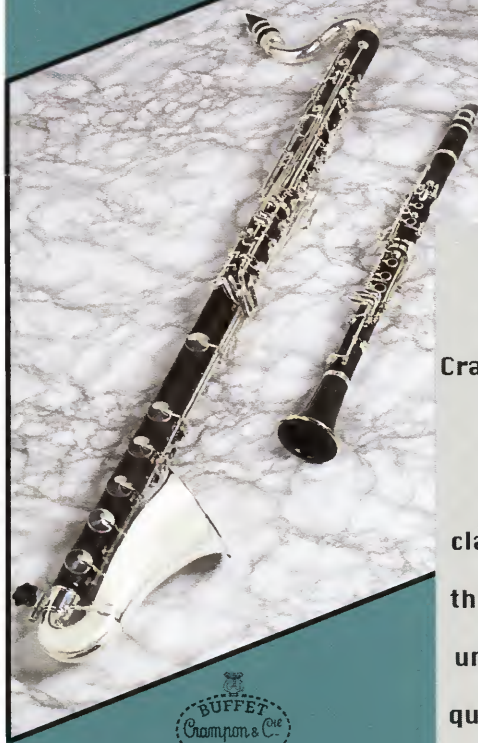
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*The Thomas Mollenhauer System
Clarinet (see related article on page 46).*

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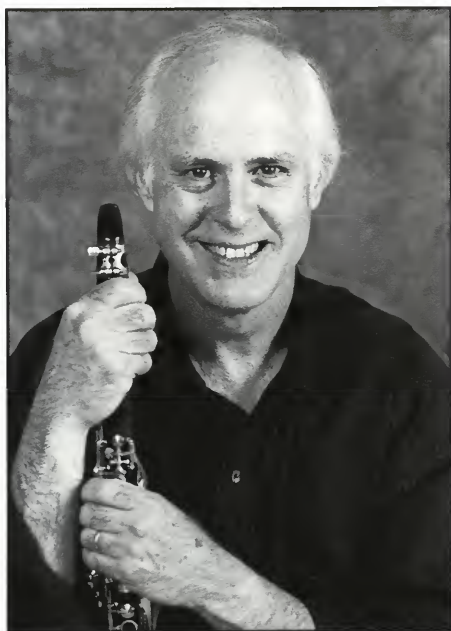
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MASTERclass

SONATINA

BY BOHUSLAV MARTINŮ

by Lawrence McDonald



Lawrence McDonald

Bohuslav Martinů's *Sonatina* for clarinet and piano is a discreet jewel, a miniature masterpiece which contains within itself a complete universe of musical expression. Composed in 1956, with references to Neo-classicism, jazz, and modernist and nationalistic harmonic use, it is a highly versatile recital or chamber music program piece which works well with common practice or more contemporary styles. The *Sonatina* combines solid compositional value with accessibility, audience appeal and, particularly for a piece only 10 minutes in length, a remarkable range of styles — from prank-filled scherzandi through haunting lyricism to crackling, whirling virtuoso display. Throughout, Martinů's unique and captivating voice is displayed in a framework of wonderfully idiomatic writing for the clarinet.

Besides being an attractive repertoire piece for the professional clarinetist, it is an appropriate but challenging work for younger musicians whose playing is

developing. I find it almost ideal for use in teaching fundamentals of technique, musical expression, and, more important still, *the inseparable relationship between the two*. Throughout the *Sonatina*, good clarinet playing — and good music-making — is both required and invited by the highly expressive nature of the material.

At the outset, I'll offer the most important bit of advice, which I believe to be the only essential information needed when beginning to learn any composition: listen to every piece of music that you possibly can by the particular composer. Then listen to the work of contemporaneous composers, as well as what was written before, and what was written after. It would be logical, of course, to begin with the *Sonatina* itself, then solo works for other instruments, the orchestral music, the music for keyboard and the huge quantity of chamber music. (The *Four Madrigals*, for oboe, clarinet and bassoon is a particularly pleasant discovery, since it is that too-rare event — a real work of art for winds.) Don't ignore the vocal work: the songs of any composer frequently embody the real soul of his or her language. And language is the key. Any composer of quality has developed a distinct language, and if you don't understand it, if you haven't internalized its sound, you won't be able to speak it. No amount of coaching in the manner of "louder here, faster there" is going to produce a performance with any sense of life.

Having said that, let's explore the *Sonatina* with respect to some fundamental issues of musical expression and its result, techniques of clarinet playing. The very opening of the *Sonatina* offers musical material which helps to bring about the proper application of our most fundamental expressive and technical device — the use of the air, which is the equivalent of a violinist's bow. There are a number of reasons why it seems difficult to avoid a "flat" or "pressed" use of the wind in clarinet playing. Perhaps one is that, unlike the other woodwinds, breath vibrato is not an inherent characteristic of the clarinet sound. Unfortunately, improper use of air leads to all the other problems: poor intonation, "stuck" articulation, difficulties with endurance, dynamic range and control, facility, flexibility, etc., etc., etc. And etc.! The ability to change the direction and speed of the air is the *key element* in efficient, expressive clarinet playing. Martinů's *Sonatina* invites this key element from the very start. Here are the opening notes!:

Example 1



The inherent buoyant attack and quick fade of the wind in syncopation is the ability to change the speed of the air. An equivalent in string playing is the use of up-bow, which has a natural tendency to lift the bow off the string, rather than press down on it. Almost any student will tend to handle the wind more successfully — and expressively — in the second of these two examples:

Example 2



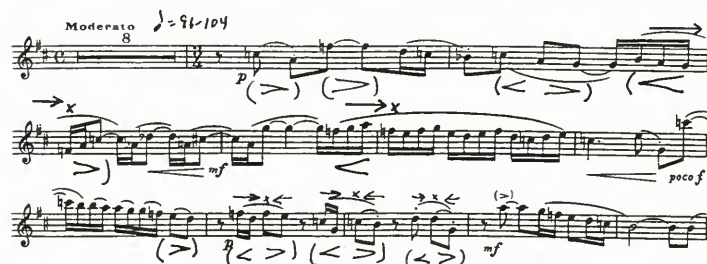
To give ourselves the chance to experience this lively, uplifted feeling of the wind, as well as to realize its importance in clarifying the shape of the musical gestures, it is useful to practice with the "bow," or wind, alone. This is done by reducing the opening to one pitch:

Example 3



Now that the air is *able* to move, the basic musical gestures — the patterns of up and down inflections — will be both discovered and realized. If your “bow” or wind is able to be expressive, you will be expressive. Keep the buoyant, able-to-change feeling of the wind from the initial use of syncopation throughout the opening measures:

Example 4



Wind which is free to move will “seek out the gestures,” since the musical self has also been freed. But the converse is also true: playing the music as motion-filled gestures, not as individual notes, will keep the air alive. I’ve indicated, in the example above, several “up-beat” gestures with arrows and parenthetical dynamic signs. These gestures should be isolated and practiced alone to get a clear sense of movement to the downbeats.

If the air can move, the music will be discovered and will move; if the music has motion, the air will be free. Syncopation and clear, brisk upbeat gestures, both “teachers” of proper use of the air, occur throughout the *Sonatina*. Here are a few more examples:

Example 5



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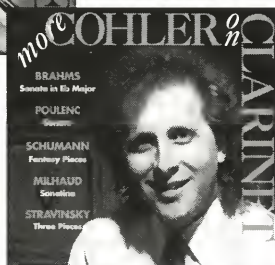
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This kind of writing invites lively air: the gestures are clear and demand quick, light usage. Music like this elicits good clarinet playing, buoyant playing which should also be applied to more sustained, lyrical writing, where the musical shapes are not so easy to put into words. (This is because *musical movement is not the province of words*.)

The *Sonatina* is a study in rhythm and meter, and there are many, many places which are classic rhythmic “traps,” or situations in which the music moves quickly after a rest or a tie. To make matters more challenging, these traps frequently combine tricky rhythm with difficult combinations of notes in rapid tempi. A particularly devilish example lies on page one:

Example 6



In order to get off all these ties in time, the air has to be available and alive: it has to be like a tennis player awaiting a serve, ready to move quickly or stop suddenly, and ready to change direction. Once again, the syncopated nature of the music invites proper readiness of the air. Once again, practicing with the “bow” only (i.e., on one pitch) is very useful.

The pesky problem of “notes,” as in the example which follows, is addressed by both thinking in terms of musical gesture — your musical self reads a lot more quickly than your cognitive self — and focusing on note groupings which are *small enough to capture your attention*. If the letters in this sentence were not organized into words, you couldn’t read it — or speak it — very easily, could you? Practice the groups, the “words,” independently, then hook them together into a stylishly delivered sentence:

Example 7



The groups I’ve indicated might not be ideal for you. I believe in a difference between “technical” and “musical” grouping. Musical grouping identifies the structure and motion of the music at the level of a few notes at a time; it corresponds to “meaning-full” words in a sentence. Technical grouping is a way of isolating and dividing small groups of notes simply in order to get through a particularly difficult passage; it would correspond to focusing on specific syllables which might be difficult to pronounce. Both types are the equivalent not of “keeping your eye on the ball” — the whole ball being too big on which to focus — but of actively looking for the seams on the ball, or the label, or the direction of rotation: some-

thing small enough to keep you *actively engaged*. This might mean a group of only two notes, or even a string of two-note groups.

The two types of groups — technical and musical — frequently coincide, and that’s ideal. But if the passage is giving you real trouble, however clear in your mind the musical grouping, shift to organizing for purely technical reasons. First, try to isolate the specific interval or intervals that are causing the difficulty. Draw a line between the two notes of the problem interval: the note on the left is the last note of a group, the note on the right is the first of the next group. At the dividing line, make a mental “somersault,” and go on to the next group. You don’t so much solve the problem as eliminate it: play one group at a time, skip over the problem interval, and go on to the next. Sometimes, simply changing the grouping will help to zero in on the passage and “unlock” it.²

Don’t ignore slow practice for these problem areas, but slow means *slow* — down to one-quarter tempo. When practicing slowly, the fingers themselves should move in the quick, light manner suggested by the style of the music, as they are *required* to move when playing up to tempo: slow tempo, but quick fingers. Also, never practice in an unmusical manner, whatever the tempo. And never learn a piece by learning the “notes” first, then adding the music: the music is the technique. Two “nevers” in a row: be warned!

The section which begins with the marking “poco meno, *ad lib*” is one of several sections requiring great agility, plain old speed:

Example 8

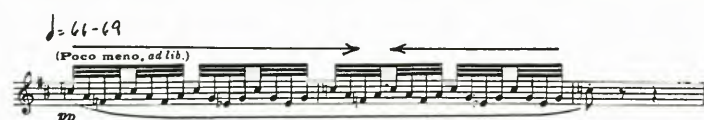


Facility in “finger technique” is usually found, again, in skillful use of the air. The bow arm — the sound producer — frees and controls the left hand, not vice versa. To get the air “alive” in passages like this, I recommend practicing as follows: first, just hold the clarinet in the mouth and play the passage silently, up to speed (which is very fast), moving the fingers as required by the style, quickly and lightly. Assume you are covering the holes and playing the right notes. Then, play the passage with sound, but *insisting* on moving the fingers as you did when playing silently. The wind will be freer, and the fingers correspondingly more free to move. A variation of this is what I call “unvoiced” playing, which is practicing without producing a complete tone, but just a “whooshy air” sound.

The passage, however, must not only be fast, it must be controlled. There is an excellent book by George Kochevitsky called *The Art of Piano Playing*.³ (How much we have to learn from other instrumentalists, and singers!) In it Kochevitsky says that having a passage under control means being able to play it evenly, and *being able to slow down*. Here again, the music of the *Sonatina*

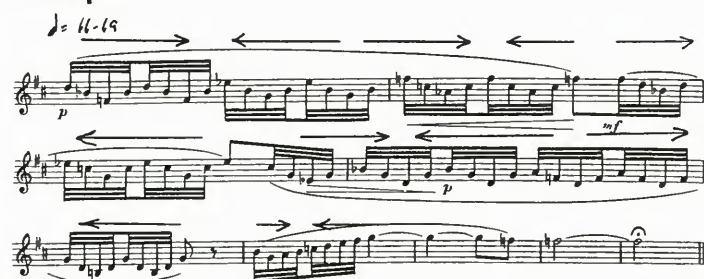
itself contains a solution: the “ad lib” suggests that the passage should start under tempo, move forward, then slow down:

Example 9



Interestingly, and valuably, being ready to slow down — or speed up — not only requires control, it *imparts* control. Expression and technique are not just casually related, they interact. Try practicing the passage following the *ad lib* section, which is now in a regular tempo, by speeding up and slowing down at random:

Example 10



The rhythmic control which comes about occurs because being ready to change tempo *requires* that you keep in touch with the detailed organization of the music, instead of engaging in the mindless finger-wiggling which passes for practicing. This is also a good way of practicing later passages in the *Sonatina*:

Example 11



Although I've indicated the speeding up and slowing down with arrows, you should do it at random, trying to “surprise yourself” with where the changes will come. Ideally in this kind of practice, the tempo should be constantly changing, and certainly should always be able to change.

The Tempo I which follows also demands great agility, both in fingering and articulation:

Example 12



Articulation requires and invites proper use of the wind. The appropriate model for articulation is human speech, the activity in which the ability to alter the wind speed is “built in.” Practice the individual gestures first by speaking on the syllable “tee,” both independent of the clarinet, and fingering the pitches while speaking. Then, “speak” on the reed, articulating the rhythm on one pitch. Next, play the gestures themselves, individually and without the ornaments, *exaggerating* the dynamic character of each gesture. By “dynamic,” I mean both volume and speed. Let the pick-up gestures rush, clearly inflect the point of arrival (which I have indicated with an “X”) and let remaining material “come away” quickly:

Example 13



The crucial idea is to teach yourself that the impulse for playing the clarinet is through the conception of the music. Imprint that fundamental principal by using big, free gestures, completely ignoring “how you do it.” Initially, it feels like a risk, but consider the other risk! It may also feel like you’re “not thinking.” You’re just not thinking cognitively, or verbally. But you are thinking musically. The initial result doesn’t have to be perfect, and it won’t be. Refine the phrasing later, as your sense of control shifts away from the physical realm and into the musical. The degree of gestural inflection is a matter of historical context — again, the language of the composer — and of taste.

The many ornaments in this passage — and throughout the *Sonatina* — also help to keep the air free. One of my favorite basic articulation studies is from the Arban’s trumpet method.⁴

Example 14



Here, the etude material elicits the technique by the nature of the musical material, as opposed to forcing a confrontation with the clarinet on the battleground of technique! The inflection of the ornaments requires and invites free and expressive use of the wind. In the passage cited above (Ex. 13), I think both the mordents and trills should be played “on the beat,” and thought of, and rhythmically inflected, like “miniature triplets.” The basic inflective gesture, and a written-out version of the music itself, is as follows:

Example 15



A cortege-like *Andante* forms a slow movement for this small sonata. Legato, tone matching and intonation are all areas to be investigated here, but most essentially, expression, character and the nature of musical line. This section is a wonderfully clear example of how the intervallic contour of the line can indicate the dramatic movement of the music. This is not simply “louder when you go up, softer when you go down,” but recognizing that upward movement can suggest characters such as hope, strength, anticipation, courage or agitation, while downward movement can indicate resignation, fatigue, completion or rest. (I must say, if we’re not out to express these basic human emotions, why are we playing the clarinet at all?) Imagine these alternating emotions, reflected in the rising and falling minor thirds and half-steps, in the opening eight measures of the clarinet part.

Example 16



I believe that, by actively engaging the musical imagination, you have just practiced the clarinet more effectively than actually playing the passage for 20 minutes. By following the melodic contour of the body of the *Andante*, one can describe a life-like, even heroic journey, full of struggle and dignity, and ending with a sense of acquired understanding:

Example 17



The nature of high quality *sostenuto* playing is somewhat mysterious, but stems from absolute control of the rhythm and a sense of internal musical motion. When the tempo of the music is slower, it’s more difficult to perceive and realize that motion. One way to discern the internal movement is to practice the passage more quickly, as if the music itself were at a considerably faster tempo. For example, play the *Andante* (Ex. 17, above) at double tempo or faster.

When playing at this faster tempo, use a lot of gesture and a lot of dynamic change, then, once the inherent movement and the possibilities for motion in the music are recognized, slow it down, and calm the degree of dynamic change. Let the obvious movement become submerged, like the slow but inexorable current of a mighty river.

Another way of getting at internal motion is to practice the passage in sub-divided note values, in this instance, with broadly tongued quarter notes. I haven’t supplied any dynamic indications; the point is that by actually playing the smaller note values, the expressive gestures will begin to emerge from the music itself:

Example 18



The shape of the long notes, and of the passage, is now clearer. I liken this process to that of the sculptor, Michaelangelo: first, the skeleton is fully imagined, then the rounded forms and surfaces built up over it. The finished piece which results has a quality of life which would not be there if the inner structure were not *always present*, animating the rounded surface from within.

The most fundamental aspect of musical surface is rhythm, the aspect too infrequently recognized by younger players as the *crucial* element in musical expression. The following segment of the *Andante* is a useful one to make this point:

Example 19



Example 19 Cont.



Here, the unit of rhythmic awareness is the sixteenth note. Subdivide not only for accuracy, but also to support the sound and to provide internal movement. The pianist Artur Schnabel is reputed to have said, “For good rhythm, play every note as *late* as possible.” Be especially careful about the short notes, and be especially careful about the long notes. Furthermore, it is important to convey the sense that you have an *opinion* about the placement of the notes, and that *where* they are placed is important to the music, and is important to you. If you are fully engaged in the unfolding of the music in time, the audience will be as well.

It’s also important to consider *how* the music unfolds. Although in general I think musical language should be considered on its own terms, human characterization is useful in many instances, and necessary in some. Certainly this music is essentially vocal, and we should strive to move from note to note in an appropriate manner, imitating the degree of legato possible with the human voice. But I would also suggest that the character who is singing this music has lived a few years, and has had some experiences which made such a poignant song possible. Older people *move* differently than younger people, and I think that a certain sense of difficulty can and should be conveyed in the way the music is expressed, in a kind of effort required to move from note to note. Reflection runs throughout: the singer leaves this *Andante* — and each note in it — with regret.

The youthful, life-affirming closing section contains many of the challenges — and the inherent musical solutions — exhibited earlier. Practicing on one pitch with exaggerated gestures will help this passage, which suggests lively air by its very *scherzando* nature:

Example 20



Identifying and keeping track of small groups of notes (I have suggested some groupings) are necessary strategies for getting through these two passages. (Fingering the c# in the first excerpt with the left-hand index finger alone is suitable on most clarinets):

Example 21



In the following passages, the highly syncopated nature of the music helps to enliven the air and prevent rhythmic laziness:

Example 22



Incidentally, trills are an invaluable way of investigating proper hand, arm and finger movement in clarinet playing. Think lively air — helped here by the syncopation — and the finger action as a light, rhythmic gesture away from the instrument, rather than striking *down* on the clarinet.

Martinů’s *Sonatina* is practically a textbook of accurate, careful use of meter and musical articulation. The following passage is a good opportunity to talk about these two fundamental aspects of music:

Example 23



Meter has become a bit like old Uncle Charlie living with your family: his name comes up every now and then, but he does not say a whole lot and nobody pays much attention to him either. But meter — the alternation of strong and weak beats which sets up a pattern that can then be opposed for expressive purposes — is one of the most basic tools of both the composer and the performer. Consider how this phrase would sound if played as I have indicated. And it often is!

Example 24



By relieving the weak beats of the accentuated stress, the passage has more grace, more flow and, again, the interaction of music and technique — the air is “lifted up” and made free. Here I have indi-

cated the basic metric organization with the conventional markings used in scanning poetry: “/” to indicate a stress, or “down impulse,” and “⌣” to indicate an “up impulse.”

Example 25



Grace and freedom can also be attained by following the articulation indications. Too often the word “articulation” is taken to mean “tonguing,” and an articulation marking known as a “slur” is taken to mean “the absence of tonguing.” “Articulation” is from the Greek *articulare*, which means “to make clear.” Notice the variety of articulation in the example 25, above. In line one it should be “made clear” that the phrase begins with an upbeat and lasts — is “suspended in the air” — until the end of the curved line, the articulation marking. The articulation indication in line two is completely different. Here, each beat — each group of four sixteenth notes — is “to be made clear,” by inflecting the first note of each group and “coming away.” (The dynamic markings have been added to “make this point clear!”)

And finally, if your bow isn’t ready to move in the last two lines, something bad may happen!

Example 26



Agile air, lively air, buoyant air, the ability of the air to change speed and direction, the invitation and requirement of the character of the music to free the voice of the air, in order to express the music, in order to free the air: the circle is complete, continuous and, like the music of Bohuslav Martinů, wholly fascinating. Vincent Cichowicz, the expert trumpeter and extraordinary teacher, once said to me, “Teaching a wind instrument is the art of being redundant without seeming to be so.” I recently witnessed Mitchell Lurie, a true master — and the author of the first article in this series — in a real life master class. *Release the air and express the music.* This message was repeated over and over, but with the remarkable clarity, variety, imagination, insight, passion, humor and taste which both reflected and revealed the essence of the music being performed.

Clarinet players have to be practical: we are operating a musical machine which is, at best, an extension of ourselves, we who have our own mechanical aspects. Technique — the selection and application of our normal physical activities, such as speech, in order to

operate the instrument — needs to be addressed, particularly at the very beginning stages of learning, or re-learning, the instrument. But ultimately the technical solution is always the musical conception: recognizing and co-operating with the character of the music in simple, lucid, human terms. Bohuslav Martinů’s *Sonatina* is a clear window to this process.

I began this article with one bit of essential advice, and I would like to close with it as well. Take the time to listen. Listen, now, to the language you have internalized. Work slowly, and listen. Listen to the detail necessary to the task. Work slowly with sound, not words, sound, not instruction, sound, not physical maneuvering. Sound. Having learned the language, the music is now in a different, but familiar place. The music in that place is the only true teacher, and that teacher doesn’t speak in words or symbols on a page. It’s not the voice of someone else. It is the music that is always with you, and in you, and is you.

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ABOUT THE WRITER...

Lawrence McDonald has appeared throughout the United States as a soloist and chamber musician, including concerts at Carnegie Hall, the Library of Congress, the Metropolitan Museum, and on the Great Performers series at Lincoln Center. He has also performed in Europe, Canada, and South and Central America. He has been a member of several chamber music groups, including the Smithsonian Chamber Players (Washington, D.C.), Tafelmusik, (Toronto), Mozartean Players (New York), Ensemble Pierrot and the Oberlin Reed Trio and Wind Quintet. At various stages of his career he has been active as a performer of early music and new music. He is a founding member of Amadeus Winds, an ensemble which has recorded the wind music of Mozart for Sony Classical Recordings. Mr. McDonald also appears on recordings for Orion, Gasparo, Opus One, Arabesque, Advance, Decca and Smithsonian Recordings, for which he recorded the Mozart *Clarinet Concerto*, *Quintet* and *Trio*. Last season he performed Elliott Carter’s recent *Clarinet Concerto* with the Cleveland Chamber Symphony and for several years directed the New Directions series at Oberlin Conservatory. He has appeared at the Tanglewood and Blossom music festivals, and has for some time served as principal clarinetist with the Peninsula Music Festival orchestra in Door County, Wisconsin, a position previously held by his teacher, Robert Marcellus. He has given master classes in Europe, South and Central America, Canada and at leading schools of music in the United States, and has served on the faculties of the University of Michigan and Aston Magna Academy. He is frequently called upon as a competition adjudicator and has been artistic director of the International Clarinet Association’s annual conference. Mr. McDonald has served for 30 years as professor of clarinet at the Oberlin Conservatory of Music, and maintains a private studio in New York City.

END NOTES

1. Martinů did not provide metronome markings; those indicated are my own suggestions.
2. A complete study of the issue of note groupings may be found in *Note Grouping* by James Morgan Thurmond (Camp Hill, PA: JMT Publications, 1987), as well as the Kochevitsky book cited below.
3. Kochevitsky, George. *The Art of Piano Playing*. (Princeton, NJ: Summy-Birchard, 1967).
4. Arban, J. B. *Arban’s Complete Conservatory Method for Trumpet*. (New York: Carl Fischer, 1982).

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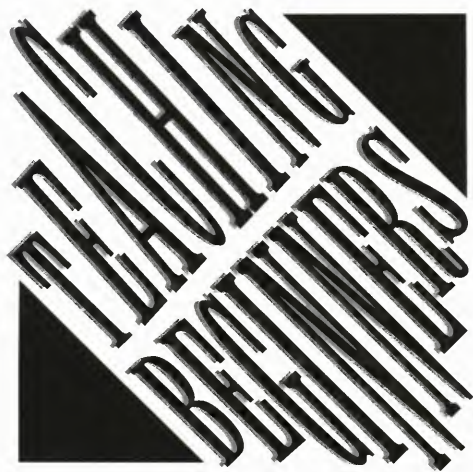
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by Michael Webster

THE ARCHITECTURE OF TECHNIQUE



Michael Webster

Seventh in a series of articles using excerpts from a teaching method for clarinet now in progress by the Associate Professor of Clarinet and Ensembles at Rice University's Shepherd School of Music

This summer I was confronted by two strikingly similar images of earthquake damage. The first was contained in the PBS film about Frank Lloyd Wright by Ken Burns and Lynn Novick showing Wright's "earthquake-proof" Imperial Hotel standing defiantly amidst the rubble that was Tokyo following the quake of 1923. More recently, *Time Magazine* published a chilling photograph of Göl-cuk, Turkey, near the epicenter of this year's devastating quake. An ancient mosque stood proudly while the infamous housing projects lay in ruin.

Building instrumental technique requires the same degree of care that Wright used: a foundation of concrete posts in the unstable mud; walls thicker at the bottom than at the top and able to move independently of each other; a copper roof instead of the traditional Japanese tiles. I like to define technique broadly: "the physical attributes that allow effective conveyance of musical expression." This includes much more than the ability to play fast and accurately.

Technique really is like a fine architectural structure. The foundation must be firm and must also be shored up from time to time, like the houses in Houston which sit on Wright-like pier and beam foundations in unstable soil. The wise teacher will be monitoring each student like a Houston building

You just don't see
fine clarinetists
with sucked-in
tummies, poochy
chins, and willy-
nilly knuckles.

inspector. A small crack in the bricks indicates the need for foundation work. If left unattended, the house will eventually collapse. It is important to conduct periodic reviews of posture, abdominal support of the airstream, reed strength and flexibility, adjustment of the instrument, embouchure formation (especially placing the reed high enough on the lower lip, chin stretch, and muscular control from the corners of the mouth), proper hand position and finger action, and finally the activity of the tongue and oral cavity. When a student learns to become his/her own "building inspector," then you have really succeeded as a teacher.

It is true that there are different ways to play the clarinet, but I believe that those differences are actually quite subtle, like variations on a theme rather than sonata forms versus minuets. There is more than one "correct" way to play, but there aren't very many! I'm not talking about individuality of musical expression. I'm talking about technique — "the physical attributes

that allow effective conveyance of musical expression." You just don't see fine clarinetists with sucked-in tummies, poochy chins, and willy-nilly knuckles.

The sequence in which technique is built is important but not ironclad. Everyone would agree that blowing well, choosing a good strength of reed, and forming an effective embouchure come first. This does not imply that every teacher will describe these skills identically or that every student will look and sound the same. But if the tone production component of our technical foundation is not well-laid, the rest of the structure will suffer. I gave a master class recently which was unfortunate in its unanimity. Students in their mid- to late teens could barely play anything! Each one had an undeveloped embouchure and an old, broken-down, closed-up reed that had been too weak to begin with. It was no coincidence!

The most unusual aspect of the sequence I recommend is the lengthy delay in using the tongue. It is exactly because articulation is so important and relatively difficult for clarinetists that I prefer to delay using the tongue but to focus on it vividly once it is used. In interviewing Stanley Hasty for an upcoming article in *The Clarinet*, I asked, "What areas of technique need the most remedial work for advanced players entering college?" His answer — "Articulation!" — nearly interrupted the end of my question. Because of its propensity for squeaking, the clarinet is second only to the French horn in the "danger factor": unreliable response to articulation.

How do you make a trombone sound like a French horn? Put your hand in the bell and miss a lot of notes! No similar clarinet joke exists because no other instrument can come anywhere near producing the ugly sound of a clarinet squeak. Of course it is possible to survive and even thrive after learning from a method that starts with the tongue. I just think that more people have an easier time with the non-tongued approach.

At this point in the sequence, our students have learned left and right hand, including the accidentals E^b , F^\sharp , and A^b in the left hand. They can play legato phrases of four measures' length loudly, softly, and with good tone. They are ready to learn how to tongue. Yet I prefer to hold off even longer because they are on the verge of widening their tonal horizons dramatically

in a short period of time. The exact sequence of new material becomes less important as skills improve, as long as the dictum "One Thing at a Time" prevails.

First, we can introduce the upper register. This may seem early to some teachers, but it isn't if we limit the upper range to G. The upper (clarion, third partial) register divides itself neatly in half. C-G speak easily by adding the register key to the corresponding low register fingering without changing the embouchure or oral cavity. Above G is more difficult because of the need to eliminate the "ghost" of the low register. The advantage of playing upper register now is that deficiencies in embouchure and reed strength are more readily apparent to both the teacher and the student. One can get away with a small amount of flabbiness without loss of tonal quality in the low register, but the upper register sounds flat and uncentered without proper embouchure support. We won't spend a lot of time in the upper register and we won't go above G for quite a while, but this will help embouchure development, allow practice of new right-hand fingerings in both registers, and give students the fun of dramatically in-



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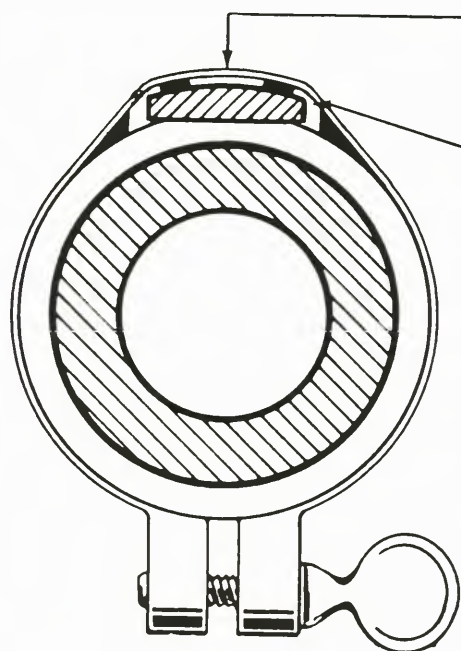
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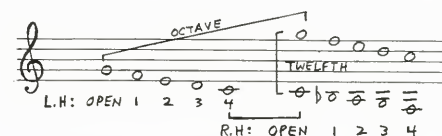
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creasing their range. It will also be a long time before we connect the registers other than slurring up a twelfth by adding the register key. Here is my method's explanation of the upper register:

The first time I pushed down the register key, I was surprised by what a high note it produced. This is because most instruments go up an octave in their upper registers, whereas the clarinet goes up a twelfth. An octave is produced by going up eight steps. ("Oct-" means eight. For example, an octagon has eight sides and an octopus has eight tentacles.) A twelfth is produced by going up twelve steps.



Think of each hand as producing a series of five notes, an open note plus a new note each time you add a finger. Low register "C" can be thought of as the four-finger note for the left hand or the open note for the right hand. (The right hand skips the thumb!) Your new series of five notes is an octave above the left hand series, and a twelfth above the right hand series.

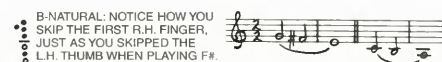


Two upper register hints:

1. You may have to adjust the position of your left thumb a little higher so that you can rock onto the register key without leaking air from the thumb hole.
2. Re-establish the firmness of your embouchure. Make sure your reed is strong enough.

Keeping the pitch up is more difficult in the upper register.

Next, we learn B-natural in the low register, introduced this way:



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This opens up a whole vista of possibilities in the low register. We will now be able to connect the two hands of the low register with tunes spanning an octave or more in the keys of C major, G major, and F major.

Our next installment will introduce the use of the tongue. Finally! But it could be introduced sooner if your students demand it, just as I allowed my test class to start the right hand sooner than I had planned. A potential scenario: a student is itching to play a tune she heard the trumpet class play, containing repeated notes. Skip to the tonguing lesson and teach how to do it properly. Don't miss an opportunity to capitalize on a student's enthusiasm. Having fun is even more important than following a well-structured curriculum. Besides, a firm foundation will allow a myriad of floor plans to evolve in the Architecture of Technique.

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Your feedback is much appreciated and very helpful to the clarinet community. Contact Webster's Web at: <mwebster@rice.edu> or Rice University, The Shepherd School of Music-MS 532, PO Box 1892, Houston, TX 77251-1892 or via fax at 713-838-0078.

The many comments I have received about supporting the clarinet attest to the pervasiveness of the problem and human ingenuity in solving it.

Nancy Braithwaite, a good friend from my Eastman/Rochester Phil. days, writes, "Ton Kooiman is my repairman here in the Netherlands and I've been using his thumb rest very happily for several years, as has my teaching colleague at the Rotterdam Conservatory, Walter Boeykens. We both wouldn't consider playing without it. I've also had a number of conservatory students who use it with great success."

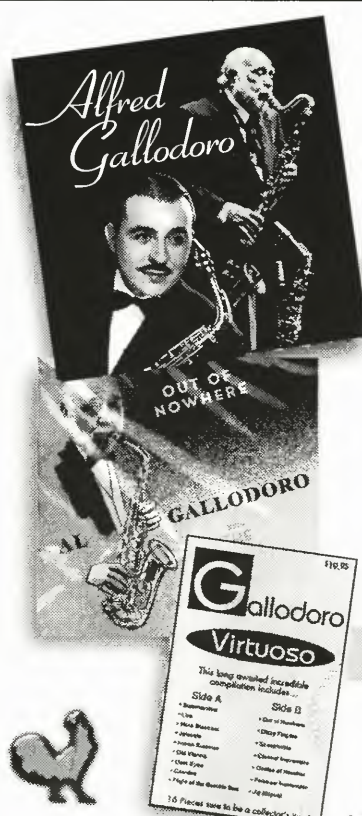
Phyllis Harding, a teacher in Livermore, CA, recommends the Buffet R-12 for little fingers and a "clipped down spongy tube sold as a pencil grip over the thumb rest. Usually they come in a pack of five and are brightly colored (which the kids like!) — they easily stretch to cover the thumb rest and don't easily fall off." What a great idea! I even had some in my drawer without having thought of their utility. They're cheap, accessible, and work great. I chose green, but you might prefer shocking pink. Phyllis herself uses a Bay adjustable thumb rest padded with molefoam for cushioning (not moleskin).

Yen-I Hsieh reports that adjustable thumb rests and elasticized straps are avail-

able with Jupiter Band Instruments' NT series clarinets.

And Diana Appler of the 77th Army Band writes, "I too have need of support during my playing. I have found that the *clarichord* is excellent with a few alterations. I removed the leather attaching device and placed an old bass clarinet hook on the end. I am quite short so I had to shorten the elastic strap also. Then I had a ring soldered on my thumb rest. I have had it placed on both the regular or the adjustable thumb rest and it works in the same fashion that a saxophone hooks up! I had carpal tunnel surgery on my right wrist and since have used this to my great satisfaction. The only drawback for me is that I am in the Army and I cannot do the ceremonial instruments up for ceremonies. It doesn't matter for sit-down concerts (and of course practice) so I get some relief. I do not have any interference with my left thumb, possibly because of the hook adding just a bit to the length. The elastic neck strap allows the flexibility my embouchure wanted."

An unrelated matter: Can anyone supply the death date of Edmond Allegra (1889-?) to Manuel Jerónimo? (e-mail: <jeronimo.manuel@mail.telepac.pt>.



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1999 I.C.A. Research Presentations

The winners of the 1999 I.C.A. Research Presentations were announced on July 10 at the ClarinetFest in Ostend, Belgium. First Prize, which includes a cash prize of \$300 and guaranteed publication in *The Clarinet* (subject to editing), was awarded to David Ross for his presentation on the topic "A Belgian in America: The Life and Career of Gustave Langenus."

Second Prize, which is a cash prize of \$200, was awarded to Timothy Perry for his presentation on the topic "18th Century Sonatas for the 21st Century: Realizing the Vision of Perier's *Recueil Des Sonates*."

Honorable Mention was made for Jane Ellsworth and her presentation "English Clarinet Music, 1800-1870: Reclaiming a Repertory."

Eight presentations were chosen by the Research Presentation Committee to be given in Ostend. Appreciation is expressed for this year's judges panel, consisting of Maurita Murphy Mead, University of Iowa; Michèle Gingras, Miami University

of Ohio, and Keith Koons, University of Central Florida.

University of Maryland's Clarinet Connection

The University of Maryland's School of Music held its first Clarinet Connection on June 21-25, 1999. Talented high-school clarinetists from the Baltimore-Washington D.C. area attended. Master classes and performances were given by Loren Kitt, principal clarinetist of the National Symphony Orchestra and UMD faculty member; and Gregory Raden, principal clarinetist of the Dallas Symphony. In addition, local pedagogue and clinician, Paul Eberley, gave an excellent session on reed selection and adjustment. The United States Marine Band Clarinet Quartet also performed and gave students an opportunity to perform "side-by-side" with the Quartet. It was an exciting week of performances, daily private lessons and ensemble playing. The next Clarinet Connection will be held in June 2000.

Brixton Releases New Works

Brixton Publications has released a number of new works for clarinet, including Howard Buss' *Night Flight* for piccolo, clarinet and piano. This composition received its world premiere by Rebecca Arnsen (piccolo, Indianapolis Symphony), Robert E. Price (clarinet, formerly with the Atlanta Symphony) and Paula Peace, piano, at the 1999 National Flute Association Convention in Atlanta. For more information and a free catalog, contact the company at 4311 Braemar Avenue, Lakeland, FL 33813-1608, U.S.A. New phone/fax: 863/646-0961, new e-mail: <buss_h@popmail.firn.edu>.

West Coast Clarinet Congress 2000

The West Coast Clarinet Congress 2000 will be held March 10-12, 2000, on the campus of California State University, Fresno. The performing artists will include Burt Hara, principal clarinet of the Minnesota Orchestra, Christopher Sereque, principal clarinet of the Seattle Symphony and jazz great Buddy DeFranco. There will also be master classes, lectures and exhibits. For more information contact congress director Miles Ishigaki at California State University, Fresno, phone 559/278-2902.

Marcel Ancion Dies

Famed Belgian clarinetist Marcel Ancion (born 1933), I.C.A. Chair for Belgium, died unexpectedly on November 7. Notice was received just prior to going to press with this issue. A tribute to him will appear in the March issue. Ed.

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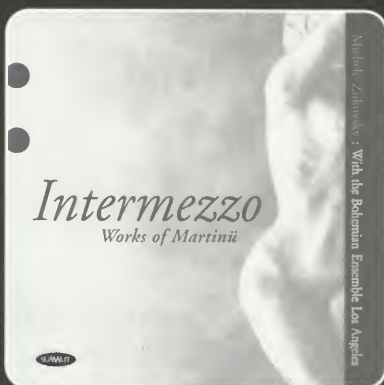
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AUDIO NOTES

by William Nichols

In last June's issue of *The Clarinet* appeared a review by Buddy DeFranco of a disc entitled *The Many Sides of... Alfred Gallodoro*. This remarkable disc contains clarinet, alto saxophone, and bass clarinet playing of virtuoso Al Gallodoro recorded between 1948 and 1964. The diverse repertoire ranges from the Brahms *Quintet* all the way to "Stardust" and "Harlem Nocturne," and points in between. The disc is a showcase of virtuosity and musical artistry which should grace the library of any woodwind player.

Some readers will recall his appearance at the 1997 ClarinetFest in Texas. Mr. Gallodoro has released a new disc recorded in January and March of 1999 entitled *Out of Nowhere*. He is a master player of his generation, and below are informal comments about Al Gallodoro and this new disc from a recent conversation between this writer and a master player of his generation, Eddie Daniels.

EDDIE DANIELS — THOUGHTS ON GALLODORO

I've been a huge fan of Al Gallodoro's all my life. I met Al for the first time about 18 years ago. We both ended up playing the ice follies in New York City, and he was always a name and an amazing player in my mind that I never thought I'd get to meet, having heard his records with this amazing phenomenal technique, double tonguing, beautiful tone, playing the saxophone, and the clarinet, and the bass clarinet with all his maturity and facility, let's say. His virtuosity was always so amazing to me and the great thing was meeting the man and seeing what a sweet individual he is and was when I met him. We were sitting next to each other in the Ice Follies and sharing information, and he was always wanting to know what I'm using. He was watching what I was doing, was very concerned, wanting to learn all kinds of new things and

sharing what he knew, and through the years we remained friends. Every time I meet him, I see a vital individual who still at the age of 86 (he calls it 86 young) is in love with playing music.

This new CD called *Out of Nowhere*, recorded in Holland, is a great example of Al today, playing all these kind of old standards: "Out of Nowhere," "You're Gone," "Alice Blue Gown," "Black Velvet," "Chicago," "The Hour of Parting," "Back Home Again in Indiana," "Love is for the Very Young," which is a Dave Raksin tune and is one of my favorites on the album, "Harlem Nocturne," which he plays on the clarinet and which is a turn around, it's usually an alto saxophone solo, and he plays it beautifully. What really is surprising and pleasing to me, is that he is playing jazz on this recording. Also included is "I've Got Rhythm," which he plays great, "Struttin' with Some Barbecue," and all this with a group called the Beau Hunks in Holland.

I'm just so pleased that Al is still playing beautifully and he's swinging. We all know the old Al Gallodoro playing, this amazing double tongue, fast stuff, and also doing a beautiful Brahms *Quintet* or Mozart *Quintet* on the clarinet. I'm just proud that he is a friend of mine, and that he's one of the individuals who remains active in the music business and is having a great time. One of the interesting things I love about Al, the last time we had a conversation, he said he was struggling with some of the high notes on the clarinet, and I said, "What strength reed are you using; what are you doing?"

Still the struggle goes on, no matter what age, no matter how well you play, there still will be questions, how can I overcome this problem, how can I do that? With an individual like Al Gallodoro you might say how could he ever have a problem, and some people even think how could Eddie Daniels ever have a problem, and I've got tons of problems that I work on all the time, and that's kind of what makes life fun. I said, "Al, maybe you need to use a harder

reed in the high register." Anyway, when I listen to the high register on this CD it sounds beautiful. He's swinging, he's playing jazz, it's the kind of jazz I never thought he really did play because I thought of him more in a virtuosic way, a man with amazing technique. Also, he added the high register to the saxophone in a way that nobody had done before, you know, playing the altissimo register.

So my hat's off to Al Gallodoro who I think is one of the great people. That's also part of playing music, being a great person. If you're not a great person and you're just a great musician, you only have half of it. I think Al has the whole pommodoro tomato, in fact isn't it Al Pommodoro, or Al Gallodoro? **No, it's All Gallodoro.**

Out of Nowhere is on the Basta label, number 30-9092-2, total time 67:09. Available from Golden Rooster Records, 1 Glenmere Lane, Coram, NY 11727-1400, tel. 1/800/466-3346, ext. 25; fax: 1/888/216-3027; Web site: <www.algallodoro.com>.

Beau Hunks is an impressive ensemble of eight players consisting of four saxophones, trumpet, guitar, bass and drums. Most of the arrangements here are by saxophonist Robert Veen. The production is replete with excellent notes, photographs and technical information, exemplary of how a disc of this type should be produced. Included in the copious notes Mr. Gallodoro says: "I was born to be an all-round player. I could never be satisfied doing just one thing. I love Buddy DeFranco, Phil Woods, and all those guys, but I can't play what they play. I play me. I play Gallodoro. I'm just an all-round player from New Orleans nightclubs up to the Symphony. You name it and I've done it. I enjoy practicing!"

Capstone Records has released a recording of six works by American composer James Fry. Fry is an accomplished, imaginative musician whose music speaks with

authority. At times showing indebtedness to Messiaen (especially in the piano works), the music is fresh and vital, and yet easily accessible to all but the most closed-eared listeners. All of the music contained here was composed from 1988 (the *Gloria* for chorus and piano duet) to 1997 (*Impressions* for guitar). The remaining works are *Twelve Studies* for piano, *Drift of the Eastern Gray* for piano duo, and two works of significant interest to our readers, the *Concerto* for clarinet and wind ensemble of 1994, and the CD title work *Kaleidoscope* for clarinet and piano. The clarinetist here (in both works) is Elizabeth Rheude, with pianist Jay Hershberger. This piece was performed by these artists at the 1995 ClarinetFest in Tempe, has justifiably grown in popularity, and has been programmed by other players, and has been heard on a succeeding ClarinetFest. The recording in question here is the same one that appeared on the first *Music from the I.C.A.* CD of 1997. This is an exciting virtuoso duo for clarinet and piano of about 13-minute duration presenting three contrasting moods. Elizabeth Rheude's tone is robust, darkly colored, and is in the mainstream of American timbral concept. Her technical facility is clean and very impressive, as can be said of pianist Jay Hershberger. This performance delivers Fry's imaginative music with considerable impact. The recorded sound is good albeit a balance which overly favors the piano. The *Concerto* for clarinet and wind ensemble is a very attractive work in a field of far too few strong serious works. Ms. Rheude is joined in this 14-minute concerto by the Michigan State University Wind Symphony under the direction of John Whitwell. The soloist negotiates the considerable technical hurdles with agility and ease. The wind ensemble sounds spectacular on this well-recorded work, and shares the stage in equal partnership with the soloist. The writing for the ensemble is colorful and effective and yet practical from a playability standpoint, appropriately leaving the virtuosity to the soloist. These two clarinet works are pieces that advanced students and professionals should become acquainted with, and this disc is a wonderful listening experience. The CD is from Capstone Records, CPS-8653, total time 70:48, available from the manufacturer at 252 DeKalb Ave., Brooklyn, NY 11205 /e-mail: <75301.2003@compuserve.com>.

Strongly recommended to our readers is a recording released in 1994 and only recently making its way to me, from the Australian trio Dean Emmerson Dean. The disc entitled *Night Window* consists of well-known trios by Mozart and Bruch, and two strikingly performed and effective new works played by clarinetist Paul Dean, violist Brett Dean, and pianist Stephen Emmerson. Paul Dean was a featured performer at ClarinetFest 1997, an appearance which was a highlight event for this writer. This trio is a dynamic ensemble as evidenced from the first notes of Mozart's "*Kegelstatt*" Trio. This performance presents a robust view of this unique work. It is one of the most engaging performances on record, and not for the elegance-only Mozart crowd. There is nuance in abundance, but at the same time this is no-nonsense red-blooded Mozart. The same can be said of four of the *Eight Pieces* of Max Bruch. The pieces are sensitively played, remarkably well balanced, and generally recorded sound is rich, with an occasional brittle moment at a few high dynamic spots in the seventh piece (in B major).

The two contemporary works, *In Namen Amadeus* by Katia Tchemberdji and the title work *Night Window* by Brett Dean (brother of Paul) are both stunning, and significant contributions to the repertoire. Neither work is for the faint of heart, and they are played to the hilt. Paul doubles on bass clarinet in *Night Window*, and Tchemberdji's work briefly utilizes a quiet taped collage quotation from *The Magic Flute*. Both of these works are full of effects but are much more in content than just that. They are vividly recorded and command the listener's unflagging attention. Dean Emmerson Dean is indeed a first-rate chamber ensemble guaranteed to hold your attention. A review is forthcoming in *The Clarinet* of a new CD

by Paul Dean with orchestra that includes five works, including a major work by Brett Dean and the under-recorded *Concerto* of Walter Piston. This is one of the most impressive and important clarinet recordings to appear in 1999. *The Night Window* disc is on ABC Classics 442 363-2, has a 75-minute playing time, and notes (in English only) and photographs are generous. It is available from the Australian Broadcasting Corporation, GPO Box 9994, Sydney NSW 2001 / e-mail: <godbee.steven@a2.abc.net.au>.

In last December's "Audio Notes" mention was made of the *Quartet de Clarinets de Barcelona* and their tribute to George Gershwin. Well they have returned with their entertaining and at times zany renditions of American pop and jazz classics. This collection is a tribute to Duke Ellington on his 100th birthday. Clarinetists Albert Gumí, Queralt Roca, Montserrat Margalef and Alfons Reverté play, among others, standard Ellington tunes such as "Satin Doll," "Don't Get Around Much Anymore," "Sophisticated Lady," "Caravan" and "Tribute to Ellington," an effective arrangement by Albert Gumí. Other than this piece the arrangers are not indicated, but arrangements are skillfully done. There are additional tunes: Scott Joplin's *Cleopha*, a four-piece suite of Kurt Weill Broadway selections, and several other tunes of a novelty nature. The performances are stylish and very pleasing. These Spanish players are attuned to the sometimes laid-back Ellington character. The recorded sound is excellent and well balanced. The group is appropriately loose in the best sense, and the disc makes for some easy and nostalgic listening. There are program notes in English, Spanish and Portuguese, but none are needed in this case. The disc is from Ars Harmonica, AH050, and is distributed in the U.S. by Qualiton/<www.qualiton.com>.

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Anthony Gigliotti

the orchestral clarinetist

by Anthony Gigliotti

The world of music and specifically clarinet playing has changed dramatically since my student days. Tanglewood and a few other summer programs were in existence but that was it. There was no International Clarinet Association or ClarinetFest and little, if any, exchange of ideas internationally. The two most prominent teachers in the U.S. were Daniel Bonade and Simeon Bellison and although they were both, in their own right, fine musicians, their ideas about clarinet playing were diametrically opposed. Since my father was a Bonade student, after studying with my father I went on to study with Bonade both privately and at Curtis.

Today there are so many fine schools with good teachers and countless summer programs that it is absolutely mind boggling. The list is so long that students have many choices to consider. Back in June I had the pleasure to take part in the University of Oklahoma Clarinet Symposium which was the 24th of its series. Professor David Etheridge is the organizer and tireless ball of energy behind the symposium.

There were 13 recitals plus master classes in a three-day period and in addition to that there were exhibits by major manufacturers and distributors. The activity during those three days was very intense, to put it mildly. In addition to the monumental task of organizing everything, David Etheridge opened the conference on Friday morning at 9:00 a.m. by conducting his 28-piece clarinet choir in a very interesting program. They were impressive to put it mildly. There was a time when it was difficult to get two or three clarinets to play in

tune, let alone 28. Standards have certainly improved and clarinet manufacturers are making better instruments than was the case when I was a student.

The first time I went to the Buffet factory in France was in 1953 and I remember trying 55 B \flat clarinets. After selecting the two best ones I then spent countless hours with Hans Moenning tuning and voicing them until I could finally try them in the orchestra. My reason for becoming involved with the Selmer Company was to make it possible for a student or professional to buy an instrument that didn't need all of that work and it has resulted in the series 10G which was based on my old Moenningized Buffet which I played for 27 years.

Since I had a recital to prepare and needed some rehearsal time, it wasn't possible to attend all of the recitals, but I managed to squeeze in just a few and one of the most memorable ones was by our *Clarinet* editor, James Gillespie, and his colleague John Scott, from the University of North Texas in Denton. They played an interesting program that was diverse, very well prepared and beautifully executed. The students at the University of North Texas are indeed fortunate to have such excellent teachers. When you hear such outstanding performances by two university professors it's no wonder that there are so many good players. There was a time when Curtis, Juilliard, Eastman, Peabody and maybe one or two other schools were turning out good players, but that's certainly not the case any more.

I would be remiss not to mention Steve Harlos, the pianist from the University of North Texas, because he accompanied four recitals, including the jazz recital by the brilliant, dazzling, young Australian clarinetist Andrew Firth. It was with some trepidation that I decided to play the Rochberg *Concerto* with piano because the orchestral reduction is a real bear; however, he put it together in record time and we played a

very successful performance. On that recital I had the pleasure of playing the Crusell *Andante and Allegro Vivace* for two clarinets and piano with David Etheridge. He is a man with boundless energy and enthusiasm. We also performed *Il Convegno* by Ponchielli with Lawrence Wagner who is a professor of clarinet and conducting at Temple University.

A few of the other recitals I managed to hear were the jazz recital by Andrew Firth; the one by Bradford Behn and Lee Livengood; Tim Paradise; and Lawrie Bloom. They were all excellent performances, interesting programs and showed a quality which I find unusual — they played like they were enjoying making music and not just showing what brilliant performers they are. Sometime I find it surprising that students don't realize how fortunate they are to have the God-given talent to be able to play an instrument. Those with that talent are in such a small minority of the world population that with the gift of talent is a responsibility to develop the talent to its full potential. Music is one thing that makes the world a better place to live in.

I would like to add a thought to my previous statements. Learning to play the clarinet well is only part of the equation because the clarinet is only the medium through which we make music. Learning to make music is the important part.

Naturally, without total command of the instrument it's difficult to express one's self, so learning the clarinet thoroughly is fundamental to being able to express the music. For me, the clarinet or any wind instrument is merely an extension of the human voice and to be able to sing on the instrument is the key to expressive playing.

Most clarinetists seem to feel that if they find the right equipment it will solve all of their problems; especially tone production. Everyone would like to have a beautiful tone. When you listen to a recital the first impression is the tone and if it's not good, you are turned off even if the person is mu-

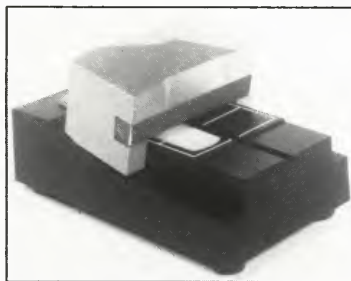
sical and has a brilliant technique. How does one achieve a beautiful sound? Strangely enough, very few players understand correct breathing and the use of the diaphragm. Invariably, when I ask new students to explain correct breathing they are vague and incorrect in their descriptions. I use a set of transparencies of the chest in my teaching so that nothing is left to the imagination and the students understand the anatomy of correct breathing and within a few minutes it is possible to change the students sound to a much richer one without touching the equipment. Naturally, having the right equipment makes it easier to produce a good sound but the important thing is to understand that you produce the sound.

The old story about Heifetz always comes to mind. An admirer came to his dressing room after a concert and remarked about the beautiful tone his violin had. He opened his violin case and said, "I don't hear anything." Everyone has his or her own sound but it must be developed to its full potential. Some years ago my teacher sent one of his students to me to study over the summer and his big problem was his tone. We worked on fundamentals of breathing and tone production for the entire summer and by the end of the summer he had made great strides. When he returned to his teacher in the fall his teacher remarked about the great improvement in his sound and asked what we had worked on. He said that we had concentrated mostly on breathing and his teacher laughed and said, "What have you been doing all your life?" Naturally, breathing is an essential ingredient to life but since correct breathing is not so necessary we can get by on shallow breathing; however, diaphragmatic breathing promotes good health because the movement of the diaphragm against the organs under it (liver, stomach, etc.) acts as a booster pump to improve circulation. Naturally, it is not necessary to develop your breathing to the same extent if you don't sing or play a wind instrument, but it certainly couldn't hurt. I could go on with this subject of tone production because it also involves embouchure, throat opening, equipment, etc., but I'll save some for future articles.

In the meantime — happy clarinet playing!

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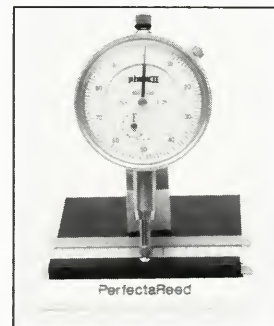
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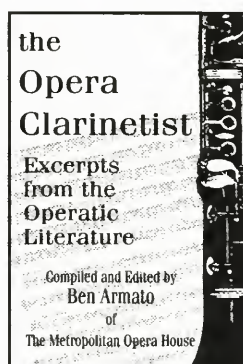
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INDUSTRY Profiles

by Nicolas del Grazia

THE GROWING RANGE OF L. ROSSI CLARINETS

Since the mid-'80s, Luis Rossi's name has been associated with the production of wide bore clarinets. His interest in clarinet-making dates back to his student days in London where he was a clarinet student of John McCaw, who himself had experimented with clarinet construction. Luis Rossi is now the only internationally-renowned soloist performing on instruments of his own construction.

His initial project was to design and build instruments with dimensions similar to the old English 1010s made by Boosey and Hawkes, but with improved intonation and evenness of tone. The result was his famous one-piece clarinet. Recently, he has expanded his range of instruments to include what he has labeled French and American bore models. The French bore clarinets are of inverse-taper design simi-

lar to that of Yamaha clarinets, although the thicker walls result in a more distinctive sound, while the American bore model is similar to the ever-popular Buffet R13 — it has a bore diameter of 14.65mm, a polycylindrical design at the top of the body and is designed to produce the more centered tone favored by players in North America. The American bore clarinet also has a slight inverse taper in the barrel (15mm at the top to 14.9mm at the bottom) while the barrels of the other models are cylindrical.

Working with six assistants in Santiago, Chile, Luis Rossi maintains a monthly production limited to five made-to-order clarinets, which ensures that each receives careful individual attention and results in instruments of the highest possible quality. Each clarinet is personally play-tested and tuned by him for a period of a week before being allowed to leave the workshop.

All three models are available in three different hardwoods. The familiar African Blackwood (*Dalbergia Melanoxylon*), also known as African Granadillo or Mozambican Ebony, is the very dense wood from which most clarinets are made. Rossi also uses Honduran Rosewood (*Dalbergia Stevensonii*), a highly resonant wood used in making marimbas, and Costa Rican or Mexican Cocobolo (*Dalbergia Retusa*). This last wood is the least dense of the three and produces a sweeter, lighter tone. Unlike most clarinets, L. Rossi instruments are not laquered but oil finished, which, while being a more time-consuming process, leads to a more attractive finish.

To avoid a certain dampening effect and alteration of harmonic content, L. Rossi clarinets do not have metal rings around the tenon joints or the bell, but instead have rings made of the same wood as the main body of the instrument. As well as increasing wood resonance, this makes for a very lightweight clarinet, easing pressure on the right-hand thumb.

As well as always using properly aged wood, Luis Rossi takes additional preventative measures against cracking in his instruments. A plastic tube inserted inside the top half of the bore is glued in place before the lathing process begins, resulting in a sleeve of plastic which conforms very accurately to the required bore dimensions. This sleeve inhibits moisture from being absorbed into the wood, preventing cracking and ensuring that the bore dimensions remain constant through the wet/dry, hot/cold cycles of normal everyday playing. Since for some players the presence of plastic carried pejorative associations, Rossi conducted a number of blind tests with various players to compare the characteristics of instruments with and without the plastic insert. After trying both clarinets, players invariably preferred the sound and feel of the instrument with the sleeve, perhaps because of the very polished surface of the plastic at that part of the bore. Typical of Luis Rossi's workmanship, the solution of a practical problem simultaneously results in satisfying aesthetic improvements. This is also demonstrated by innovations in the keywork. Each key on L. Rossi clarinets is individually handcrafted in his workshop with nickel-silver tubing imported from Germany, and subjected to a two-hour-long, heavy silver-plating process. This results in a very durable plating, as well as a beautiful finish.



Luis Rossi in his workshop in Santiago, Chile



A Rossi clarinet during part of the lathing process



Detail of Blackwood clarinet showing unique C#/G# key and adjustable levers to replace "crow's foot" mechanism

In addition to the desire for increased resonance, Rossi's original decision to follow a one-piece key-section design was also motivated by the need for the correct placement and size of the mid-tube C# /G# tone hole. On regular clarinets the presence of the center joint forces this tone hole to be placed at the bottom of the top joint, higher than its acoustically optimum position, and it consequently has to be made smaller in order to maintain the correct tuning, unfortunately resulting in a resistant and stuffy note. Rossi's correction of this problem results in a very rich and free-blowing C# and G#, and also a beautifully intune high F using the regular fingering (without the need to add the "sliver key" in the right hand). Since this tone hole is also placed on the top of the instrument, out of the path of condensation which runs along the bottom of the bore, this prevents the all-too-common water problems associated with C# and G#. Condensation problems are also avoided for the entire group of right-hand side keys at the top of the instrument, since these are arranged in a "jump-over" system, the pad cups for E♭/B♭, chromatic F# and side throat B♭ being situated underneath the key lever of the next-highest key. This means that they too can be located

slightly higher, further round the circumference of the clarinet, leading to a more positive, vertical sealing action, in contrast to the diagonal motion found on most clarinets. Also to avoid water problems, the chromatic B/F# tone hole is also placed slightly nearer the top of the instrument. It seems that for players of L. Rossi clarinets the highly embarrassing "bubble" in the middle of a performance may become a thing of the past.

Other elegant solutions to perennial keywork problems are found near the bottom of the instrument. The right-left system for E, F, F# and B, C, C# has been subtly redesigned to avoid the complications associated with the traditional "crow's foot" mechanism. On L. Rossi clarinets, two levers attached to the key rods press against the relevant pad cups, and nylon screws at the lever tips allow periodic adjustment and eliminate the rattling which results from a mis-aligned crow's foot. A third adjusting screw also allows the height of the F/C and E/B pads to be set. Noise and wear and tear are also minimized for the longer key rods which operate between pivot screws, since these contain inserts made of Delrin — a synthetic material similar to Teflon — at the tube ends.

Since many L. Rossi clarinets are made to order, a number of further options are available regarding keywork. There is the option of an articulated C# /G# mechanism which enables a trill to be performed easily from F# to G# (and low B to C#) by fingering F# and raising the left-hand ring finger. Also available is the Reform Boehm model which includes a left hand A♭/E♭ key, a third ring for the left-hand ring finger, making possible a crossed E♭/B♭ fingering, and the Rossi throat B♭ mechanism. This is a modified version of that found on bass clarinets to improve the resonance of the throat B♭. The thumb register key operates as normal,



Detail of Blackwood clarinet showing "jump over" side keys and shaped register key

but when B♭ is played an additional vent-hole (not the side key) also opens. Another nice touch is the provision of a shaped register key, similar to a saxophone octave key, bringing the touch-piece more securely under the tip of the left thumb.

For the right-hand thumb an integrated wooden thumb rest complements the overall beauty of the instrument. Its design also encourages a rounder right-hand position because its thick base brings the player's thumb an additional quarter of an inch off the body of the clarinet. While being adjustable in height, its curved design may be uncomfortable for some players, and for

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these a more traditional silver thumb rest
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Needless to say, Rossi's meticulous attention to detail results in instruments with impeccable intonation. Many of the tone-holes on L. Rossi clarinets are lined with ABS plastic, which provides a more airtight seal with the pad than does wood, and enables differently-sized tone holes to be substituted on each instrument during the play-testing process if required. Tuning considerations are also addressed by the provision of two barrels for each clarinet purchased. Both are of unique dimensions (63.5mm and 62.5mm), since the key section is longer than that of most clarinets. Other courtesy gifts include a beautiful wooden-handled screwdriver for adjusting the various screws on the instrument. Because of the lack of center joint, L. Rossi clarinets require a special case, and here again there are helpful innovations. Two wooden end-plugs cover the tenons of the main body of the instrument and these sit in holders which allow the entire key-section to rotate freely within the case,

avoiding all contact between case and key-work. In this way the instrument is protected against those accidental jolts while on the move.

As for the future, Luis is currently working on a clarinet in D with which to play the Molter concertos and the various orchestral parts, such as *Till Eulenspiegel*, which usually have to be performed on the E \flat clarinet. Also under development is a new Viennese bore model, based on a clarinet which belonged to Leopold Wlach, the famous former principal clarinetist of the Vienna Philharmonic. The outstanding quality of L. Rossi clarinets may then also make them increasingly popular in Austria and Germany, in much the same way as a growing number of North American players are now taking up his instruments.

In an age of ever-growing demand which continually forces instrument manufacturers to produce high volume production runs, it is pleasing to see in L. Rossi clarinets an approach toward instrument making which exhibits such great artistry, patience and loving care.

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REPLACING MISSING TEETH: TO IMPLANT OR NOT TO IMPLANT?

Tooth loss can be a major problem for the clarinetist. Depending upon the location of the missing tooth or teeth, the solution to filling in the missing spaces can pose a variety of alternatives. For example, there is always the choice of doing nothing at all. This can be the best solution in certain cases as in the loss of a third molar, (wisdom tooth), with no opponent tooth. Most normal civilians would not miss that one. If the space created by the lost tooth is an upper central incisor, however, it is certain that even the most abnormal civilian would want a replacement. Imagine the effect on a clarinetist.

If the decision has been made to replace the missing tooth, should you choose a fixed or a removable prosthesis? Generally, a fixed restoration has many advantages over the removable kind. Usually this provides more stability and if done well, has more of the feel of a natural tooth and it does not create the problems inherent in removal and replacement each day. The decision to have a fixed restoration then raises the issue of a traditional bridge as opposed to an implant. A traditional bridge entails the reduction, (preparation of the tooth by removing a considerable amount of its structure), of at least the two adjacent teeth. This is an irreversible move and requires that the teeth have crowns on them from then on.

An implant can fill the space and not affect the integrity of the adjacent teeth. The following information deals with some important points regarding implants. The material of the implant, Titanium oxide, is a biocompatible metal, which has been used to replace hips and joints for many years. The dental variety of implant is a screw or cylinder form, which also comes in a more root-like tapered shape. The quantity and configuration of the remaining bone determines the dimensions of the implants, which come in a variety of lengths and widths. The underlying structures within the bone are also of great concern.

The location and size of the maxillary (upper jaw), sinuses and the location and course of the mandibular (lower jaw) are factors that can make the difference between being or not being a candidate for implants. For this reason it is a good idea to be sure to have a "CAT scan" taken of the jaw involved. The dental CAT scan, known as a "Denta-scan," is an absolute necessity for clarinetists.

Understand that most dentists, oral surgeons and periodontists alike would probably dispute this, but remember the only way in which the practitioner placing the implants can be certain of the proximity of the nerve and the three dimensional relationship of the other important structures related to implant placement is with a proper "Denta-scan." It is costly, but there is simply too much at stake for the clarinetist not to have all the information that is available. For example, if the mandibular nerve is affected the likelihood of an enduring parasthesia is a real danger.

**...every clarinetist
should own a
set of models of
his/her teeth as a
matter of routine.**

Playing clarinet with half of your lower lip numb or at best "tingling" for the rest of your career is not a happy prospect. Get a "scan" if you're thinking of having implants placed.

Specially trained periodontists or oral surgeons place implants. Once the implants are inserted it commonly takes three to six months for the implants to knit with the bone. The longer period is for the upper arch. Then, depending upon the technique chosen, a second surgical stage may be necessary to uncover the implants. Some "single stage" procedures avoid this by not submerging the implant under the soft tissue at the first stage but that is not always

possible. After the implants are uncovered in the second stage procedure, the prosthodontist takes over and begins taking impressions which will ultimately lead to tooth replacement.


It is a good idea to have a model of the original size, shape and placement of the tooth or teeth being replaced. This serves as a useful guide for the restorative dentist. It is obtained by having an impression taken of the upper and lower teeth before the extractions are performed. In fact, every clarinetist should own a set of models of his/her teeth as a matter of routine. That way in case of sudden loss of a tooth due to a fall or an encounter with a very angry conductor, for example, the form and placement of the affected area can be more accurately be reconstructed.

There are certain principles which should be followed when attempting to recreate the original situation. All dimensions of the tooth being replaced are important, especially if the upper front teeth are involved. The length of an upper front tooth is critical.

Try placing a one-millimeter thick patch on your mouthpiece and notice the effect it has on the placement of your tongue with relation to the reed while tonguing a fast staccato. Also note the effect that one millimeter can have on your control over the direction and placement of the column of air. The patch closely simulates the effect of having a tooth replaced that is much longer than the original. Thickness is another factor, which can create the feeling of losing "home base" after a dental reconstruction. While it is true that each of us has a different capacity to adapt, it is best to play it safe; the model is an important point of reference.

If any serious reconstruction is in the offing, be sure to work with a Boarded Periodontist-Prosthodontist team. Listings of the Diplomates of the American Boards of Prosthetics and Periodontology are available through the local dental societies and the Academy offices in Chicago. These specialists have post-graduate training in this field and have passed a rigorous examination to qualify as Diplomates. They are most likely to provide the best service. This may smack of elitism to you, but we are discussing livelihoods and careers, and it's tough to play clarinet with full dentures.

[Dr. Odrich may be contacted at: e-mail <parkaveperio@earthlink.net> or 4710 Livingston Avenue, Bronx, NY 10471. Ed.]


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I.C.A. High School Competition Report

*A Report by Gerald King
(1999 I.C.A. High School Competition Chair and Coordinator)*

The 1999 I.C.A. High School Competition saw another large entry this year. Thirty students representing the United States, the Peoples Republic of China, Israel, Hungary, Latvia, Canada, Russia and Korea were received. The quality of all performances was very impressive. One evaluator commented that the level of performance was more consistent throughout all players than in the previous year. Each competitor was required to perform the Rondo from the *Grand Duo Concertant*, Op. 48 by Carl Maria von Weber and the *Three Intermezzi*, Op. 13 by Charles Stanford. All tapes were blind reviewed by two outstanding professional clarinetists/teachers: Keith MacLeod and Betty Harbord, both of Victoria, British Columbia. Each competitor received a written critique from the evaluators.

EVALUATORS' PROFILES

Keith MacLeod is currently principal clarinet of the Victoria Symphony Orchestra, a position he has held since 1982. Mr. Macleod's principal teachers were Wesley Foster, Ronald de Kant and Robert Marcellus.

Betty Harbord holds a Bachelor of Music Degree in Clarinet Performance from the University of Toronto. She studied clarinet with Stanley McCartney, Wesley Foster and Robert Marcellus. She has played second clarinet with the Hamilton Philharmonic, the London Sinfonia (now known as Orchestra London) and the Victoria Symphony Orchestra.

WINNERS' PROFILES



Emils Zilberts

First place and a cash prize of \$500 was awarded to Emils Zilberts of Latvia. Mr. Zilberts is 18 years old and was born in Riga, the capital city of Latvia. At the age of five Emils attended the "Emila Darzina School of Music."

He began his clarinet studies with Gunars Klavins in 1991 and graduated with distinction from the Emila Darzina School of Music in 1998. Emils is currently attending the Latvian Music Academy where he studies with professor Girts Paze, chairman of the Latvian Clarinet Society.

Zilberts has performed as a soloist with the Latvian National Symphonic Orchestra

performing the *Concerto No.1* by Carl Maria von Weber in 1995 and the *Solo de concours* by André Messager in 1998. In addition, he has given solo recitals in Latvia and Lithuania. Emils is also a member of the clarinet quartet, "Contraverso." The quartet won second prize in the international radio-recording competition in 1996 and was selected as the "Best Ensemble of the Latvian Music Academy" in 1999. Emils has performed with the quartet in Latvia, the Czech Republic and France.

In 1995 and 1997 Emils also won two high school clarinet competitions in Latvia. In addition, he has recorded works by Weber, Bozza, Martinu and Vecumnieks for Latvian Radio and Television. At the present time he is principal clarinet with the Latvian Youth Symphonic Orchestra with whom he toured Switzerland this year. As well, Emils plays clarinet and other woodwinds in a popular music band called "Lucius." The group will be releasing their debut album in London in 1999.

Regarding Mr. Zilbert's performance for the I.C.A. competition, evaluators stated: "I enjoyed hearing you play. Technique, intonation, tone, articulation, musicality are all very good." Emils commented: "I hope to get a scholarship for studies abroad in order to improve my professional skills and creative powers. In my spare time I compose for various instruments, write poetry and play percussion."



*Martins
Cirčenis*

Second place and a cash prize of \$350 was awarded to Martins Cirčenis of Latvia. He is 15 years old and was also born in Riga. He began his musical studies on piano in 1991 at the Emila Darzina School of Music in Riga. It wasn't until 1993 that he started playing clarinet. Since 1993 he has

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studied clarinet with Gunars Klavins. In 1996, Martins performed in his first solo clarinet competition. The competition was the Latvian Clarinet Society "Contest for Young Musicians" and his performance earned him first prize. Two years later in 1998, Martins took part in two competitions, the "Concertina Praha" in Latvia where he won fourth prize and the E. Mravinsky "Young Talents Contest" in St. Petersburg, Russia where he won third prize. During this past year Circenis has competed in the Latvian "High School Solo Competition" where he won first prize and the "Young Clarinetist Competition" where he received second prize.

Regarding Mr. Circenis' performance for the I.C.A. competition, evaluators stated: "Well done. Technique, tone, articulation and musicality are very good. Your intonation is good."

Martins states, "In the future I would like to become a professional clarinetist. My favorite clarinetists are Philippe Cuper and Walter Boeykens."



Third Place and a cash prize of \$250 was awarded to Andre Dyachenko of Russia. He is 18 years old and started playing the clarinet at the age of 11 in Kharkov's Special Secondary Music School. Andre commented, "I didn't take my occupation seriously until 1995 when I won First and Grand Prize at the International Competition for Young Woodwind Players-Clarinet. The Grand Prize was a Buffet clarinet presented to me by Philippe Cuper. He also presented me with one of his CDs with him performing the Copland, Nielsen and Françaix concertos. It [the CD] is still an inspiration for me."

In 1995 he also made his debut with the Kharkov Philharmonia Orchestra with whom he played the first movement of the *Concerto No. 2* by Carl Maria von Weber. In 1996 Andre performed the Copland *Concerto* with the same orchestra and the *Concerto No. 1* by Weber with the Kiev Symphony Orchestra. In addition, Dyachenko has performed recitals in Sweden, Germany, Russia and the Ukraine. In 1996, Andre received a scholarship from the "Fund of Young Gifted Ukrainian Children." He was also a participant in the Crimean Summer Music Festival in 1995 and 1996. During the summer of 1999

Andre studied at the Santa Barbara Academy of the West Music Festival. In addition to his formal studies he has taken part in master classes with Philippe Cuper and Larry Combs.

Regarding Andre's performance for the I.C.A. competition, evaluators stated: "Good job! Technique, tone, articulation and musicality are very good. Work on legato fingers and intonation. Good talent! I enjoyed your performance."

Andre states, "I just graduated from the Interlochen Arts Academy where I studied with Mr. Richard Hawkins, whose coaching immensely developed me as a clarinet player and musician in general. Next year I am going to study with Mr. Fred Ormand at the University of Michigan in Ann Arbor."

The High School Competition continues to attract a large number of entries; however, I encourage all I.C.A. members to help promote the competition.

INTERNATIONAL CLARINET ASSOCIATION

2000 HIGH SCHOOL SOLO COMPETITION

Eligibility: Open to all clarinetists who are currently enrolled in high school and who shall not have reached the age of 19 years by January 1, 2000.

Application: The following materials must be received no later than Friday, May 5, 2000, addressed to:

I. C. A. 2000 High School Solo Competition
Gerald King, Coordinator • School of Music • University of Victoria
P.O. Box 1700 Victoria, British Columbia, Canada V8W 2Y2

Contest Rules

1. Application fee: \$25 for current I.C.A. 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:
 1. Carl Maria von Weber, *Concertino*, Op. 26, any edition (complete with piano accompaniment)
 2. Gordon Jacob, *Five Pieces for Solo Clarinet* (unaccompanied), I. Preamble V. Scherzo and Trio, Oxford University Press

The recording should be made on new tape on one side only, with noise reduction clearly marked. 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 cassette box. There should be no speaking on the tape, such as announcing of compositions. Judging will be by taped audition, and the contestants will accept the decisions of the judges as final. Notification will be sent by May 31, 2000, and an announcement will be printed in the November/December issue of *The Clarinet*. 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.

Prizes

first prize - \$500 • second prize - \$350 • third prize - \$250

Orchestral Audition Competition Report

*A Report by
Raphael P. Sanders,
Competition Coordinator*

The third annual I.C.A. Orchestral Audition Competition was held July 7 and 9, during the 1999 International Clarinet Association's conference in Ostend, Belgium. Open to clarinetists worldwide with no age limit, 10 clarinetists submitted tapes of the following excerpts:

1. Wolfgang A. Mozart, *Concerto*, K. 622., Mvt. I — Exposition only: measures 57–154
2. Respighi, *The Pines of Rome*, Mvt. III — one measure before [I3] to four measures before [I4].
3. Beethoven, *Symphony No.6*, Op. 68. Mvt. I — two measures before K to 17 measures after K.; Mvt. II — one measure before D to one measure before E.
4. Zoltán Kodály, *Dances of Galanta*, Measures 31–65 and 571–580
5. Nikolai Rimsky-Korsakov, *Scheherazade*, Op. 35, Mvt. II. — [F] to [G]; Mvt. III. — second measure of [D] to [F]; Mvt. III. — One measure before [G] to [H]
6. Shostakovich, *Symphony No.9*, Op. 70. Mvt. II — Beginning to [A]; Mvt. III — Beginning to [C]
7. Felix Mendelssohn, *A Midsummer Night's Dream*, Op. 61, Measures 1–48

From the preliminary taped round, six clarinetists were chosen to be invited to the

semifinal round in Ostend. Each participant was sent a written evaluation by each judge of each excerpt performed. These clarinetists were Chantal Hovendick, U.S.A.; Cathy Ogram, U.S.A.; Carlos Turin, Spain; William Stickevers, U.S.A.; Dante Ottaviano, Argentina; and Michelle Allard Rodriguez, U.S.A.

The judges for the preliminary round were: John Scott, second clarinet, Richardson Symphony; Doug Storey, principal clarinet, Amarillo Symphony; Gary Whitman, bass clarinet, Fort Worth Symphony; and James Setapan, Conductor, Amarillo Symphony.

The semifinal round was held on July 7 during which the excerpts listed above were performed. The judges for the semifinal round were Larry Combs, principal clarinet, Chicago Symphony Orchestra; Fernando Silveira, principal clarinet, Brazil National Symphony; and Bob Walzel, principal clarinet, Lubbock Symphony.

From the six semifinalists two were selected to move on to the final round, Chantal Hovendick, U.S.A. and Carlos Turin, Spain.

The finals were held on July 9 and attended by interested clarinetists. The judges

were Ricardo Morales, principal clarinet, Metropolitan Opera Orchestra; Kjell-Inge Svensson, principal clarinet, Swedish Radio Orchestra; and Greg Smith, second clarinet, Chicago Symphony Orchestra.

Both the finalists played very well and the judges chose Chantal Hovendick as the winner and Carlos Turin as runner-up. First prize consisted of \$300 U.S. in merchandise from International Musical Suppliers and a Greg Smith mouthpiece. Second prize consisted of \$200 U.S. in merchandise from International Musical Suppliers and a Greg Smith mouthpiece.

On a personal note, I would like to thank Lisa Argiris and Greg Smith for their support in donating these prizes. The judges in the final round spent two hours after the audition offering detailed critiques and comments on the excerpts that were performed which provided a valuable experience for the participants and listeners alike. Next year the I.C.A. will contribute \$1,000 as first prize. I highly encourage clarinetists to participate in this competition for the written comments and verbal feedback are very helpful in audition preparation.



Semifinalists: (back row) Michelle Allard Rodriguez, Cathy Ogram, Chantal Hovendick, William Stickevers, (front row) Carlos Turin, Dante Ottaviano



Finalists and judges panel (l to r): Kjell-Inge Svensson, Carlos Turin (runner up), Chantal Hovendick (winner), Ricardo Morales, Greg Smith

(photo by Richard Foote)

2000 Orchestral Audition Competition Clarinetfest 2000

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 3, 2000, to:

I.C.A. 2000 O.A.C.

Raphael P. Sanders, Jr., Coordinator
Department of Music, Stephen F. Austin State University
P.O. Box 13043 • Nacogdoches, TX 75962-3043 U.S.A.
Office: (409) 468-1360 • Fax: (409) 468-5810
e-mail: <rpsanders@sfasu.edu>

I. **Application fee:** \$35.00 U.S. (for I.C.A. members only, all others must pay the required membership fee and above application fee to participate) in U.S. currency. Please use International Money Order or check drawn on a U.S. bank. This fee is non-refundable.

II. **High quality cassette tape recording containing the following repertoire in this order:**

1. **Wolfgang A. Mozart, Concerto, K.622.**

Mvt. I — Exposition only; measures 57-154

The following are First Clarinet Excerpts:

2. **Maurice Ravel, Daphnis & Chloe, Suite #2.**

One measure after 155 to three measures after 156 AND two measures after 212 to end.

3. **Ludwig van Beethoven, Symphony No. 6.**

Mvt. I — Two measures before K to 17 measures after K.

Mvt. II — One measure before D to one measure before E.

4. **Johannes Brahms, Symphony No. 3.**

Mvt. I — (B) to three measures after (C) AND 14 measures after (I) to 20 measures after (I).

Mvt. II — Beginning to (B).

5. **Nikolai Rimsky-Korsakov, Capriccio Espagnol.**

Mvt. I — Both solos

Mvt. III — 11 measures after K to end

6. **Franz Schubert, Symphony No. 8 (Unfinished).**

Mvt. II — Measures 66-83 and 225-233

7. **Felix Mendelssohn, A Midsummer Night's Dream, Op. 61, Scherzo.**

Measures 1-48

8. **Giacomo Puccini, Tosca Act III, e lucevon le stella.**

Beginning to measure 15

III. A separate written statement, signed by the contestant, attesting that the recording is the playing of the contestant.

IV. A summer address and telephone number should be provided, if necessary.

Judging

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

Preliminary judging will be by taped audition. Semifinalists will be chosen by committee. Letters of notification will be mailed by Monday, May 8, 2000. Semifinal and final round will be held at Clarinetfest 2000 at the University of Oklahoma in Norman, Oklahoma, with repertoire consisting of the works listed.

All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at Clarinetfest 2000. Travel, hotel and meal expenses will be the responsibility of the contestants.

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

Prizes

First Prize: \$1,000 U.S. dollars, \$300 U.S. dollars in merchandise from International Musical Suppliers and one Greg Smith mouthpiece.

Second Prize: \$200 U.S. dollars in merchandise from International Musical Suppliers and one Greg Smith mouthpiece.

Please note that no application form is required.



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CALL FOR PAPERS AND PRESENTATIONS

INTERNATIONAL CLARINET ASSOCIATION CLARINETFEST

UNIVERSITY OF OKLAHOMA

JULY 13-16, 2000

The International Clarinet Association will hold its 2000 ClarinetFest, a symposium and festival devoted to the clarinet, at the University of Oklahoma in Norman, OK from July 13-16, 2000. The festival host is David Etheridge. The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Those giving presentations should register for the conference.

Prizes will be offered by the I.C.A. as follows: First-place paper, \$500 and guaranteed publication in *The Clarinet* journal (subject to editing); and second-place paper, \$300. To submit a proposal, send the following:

1. SIX copies of an abstract, one page only, fully describing the content of the proposed paper or lecture-recital. The name or identification of the author must not appear on the proposal.
2. ONE copy of an author identification sheet containing the author's name, address, phone numbers, and e-mail address, if applicable. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author, as you would like it printed in the conference program.

The above materials must be received by January 15, 2000. Please send to Dr. Keith Koons, I.C.A. Research Presentation Committee Chair, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354. For more information, write or call Keith Koons at (407) 823-5116 or by e-mail: <kkoons@pegasus.cc.ucf.edu>.

Keith Koons, Associate Professor of Music
University of Central Florida
P.O. Box 161354, Orlando, FL 32816-1354
Office (407) 823-5116 Fax (407) 823-3378
<http://pegasus.cc.ucf.edu/~ucfmusic>

International Clarinet Association:
Chair, Research Presentation Committee
Project Director, Clarinet Anthology
<http://www.clarinet.org>

INTERNATIONAL CLARINET ASSOCIATION

2000 YOUNG ARTIST COMPETITION

Eligibility: The Competition is open to all clarinetists who shall not have reached the age of 27 years by January 1, 2001, provided that they are not currently under major artist management.
Application: Send materials postmarked no later than Friday, April 28, 2000 to:

2000 I.C.A. Young Artist Competition • Julie DeRoche, Coordinator
DePaul University School of Music • 804 W. Belden Ave. • Chicago, IL 60614 U.S.A.
Phone: 773.325.4365 • FAX: 773.325.7264 • e-mail: jderoche@wpdpost.depaul.edu

Contest Rules

1. Application fee: \$25 U.S. **All applicants must be members of the I.C.A.** and must provide proof of membership. **Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee.** Make amount payable to the I.C.A. in U.S. currency. The fee is non-refundable.
2. Please provide a good quality **cassette tape recording** containing the following repertoire in this order:

Arthur Benjamin *Le Tombeau de Ravel*, Boosey & Hawkes.
Heinrich Sutermeister *Capriccio for A clarinet*, Schott.
Aaron Copland *Concerto for Clarinet*, Boosey & Hawkes.

The recording should be made on new tape on one side only, with accompaniment where appropriate. Please be aware that the quality of the recording will influence the judges.

3. A photocopy of the **contestant's driver's license, passport or birth certificate** as proof of age.
4. 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.
5. 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 Friday, May 26, 2000. **Semifinal and final rounds will be held at ClarinetFest 2000, to be held in Norman, Oklahoma, USA, July 13-16, 2000.** Repertoire will consist 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 2000. Travel expenses will be the responsibility of the contestant.

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 and \$2,000 U.S. • **second prize** - \$1,500 U.S. • **third prize** - \$1,000 U.S.

2000 I.C.A. COMPOSITION COMPETITION

The International Clarinet Association announces its eighth Annual Composition Competition. This year's contest calls for a newly composed duet either for clarinet (any size) and piano, clarinet and harp, clarinet and guitar, clarinet and one mallet percussion instrument, clarinet and voice, or clarinet and one acoustic wind or string instrument. Entries should be unpublished and not commercially recorded. The required minimum duration is seven minutes. A standard analog audio tape **MUST** accompany the score (MIDI or synthesized recordings are **NOT** accepted). No application form is necessary to apply, and there is no age limit. Entries must be carefully labeled (typed) with the composer's name, address (and e-mail), telephone number and date of composition. Send scores (parts optional) and tapes postmarked no later than April 10, 2000, to (faxes and phone calls welcome; however, only e-mails and postal inquiries are guaranteed answers):

Prof. 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

(please clearly address faxes to Prof. Gingras)

Web Site: <http://miavx1.muohio.edu/~gingram/>
e-mail: gingram@muohio.edu

In addition to a \$2,000 prize, the winning composition will be performed at the 2000 ClarinetFest in Oklahoma. Results will be announced by mail in late May 2000. All copies of scores and tapes will be deposited at the I.C.A. Research Center, a repository of clarinet research items housed at the University of Maryland Performing Arts Library.

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For an application and Clarinet Summit 2000 brochure, contact:

Dr. John Gaulty

Department of Music

University of Indianapolis

1400 East Hanna Avenue

Indianapolis, IN 46227-3697

Phone: 317.788.6139

1.800.232.8634 (ext. 6139)

E-mail: jgaulty@uindy.edu

University of
Indianapolis

Department of Music

THE KING OF *Swing* AND I

by James Glasgow

How many people ever get to meet their idol? (I hesitate to mention idol or hero because either word is so out of style today.) I've heard it said that many people don't have idols or heroes anymore. Worse yet, it often happens, if we do get to meet a person we intensely admire, that the meeting is no more than a momentary handshake or a brief hello with no further chance to talk or get better acquainted. Sometimes, after having met a celebrity, we are disillusioned by his condescending tone, disinterest or lack of real concern for his work or the people whose lives he influences.

It wasn't like that for me. I had the good fortune to meet my idol, Benny Goodman, and an opportunity to develop a friendship with him. After that exhilarating experience, I was more convinced than ever of Goodman's musical greatness and of his integrity as a man.

October 1960 doesn't seem so very long ago to me. It was then that I met Benny Goodman for the first time during his appearance with the Tucson Symphony Orchestra. Getting to meet the King of Swing, to play on the same stage with him, and to exchange ideas with him certainly created some very vivid and lasting memories for me which I would like to share.

Fred Balazs, the director of the Tucson Symphony Orchestra, called me one spring day and said, "Jimmy, we are going to have Benny Goodman as a guest soloist this fall."

"Marvelous," I replied. "Will I get to meet him?"

Since I was first clarinetist with the orchestra, director Balazs assured me that both my wife and I would be on the guest list of a reception party for Goodman when he arrived for rehearsals.

In the months prior to Goodman's arrival in Tucson, I was flooded with memories of the 1930s, when I first heard Benny play. As a young clarinetist in high school, the highlight of my week was listening to the beautiful sound of Benny's clarinet on his Saturday night radio program. Even then I appreciated his fresh new concept of jazz, with his new style of playing and his driving rhythm. In those days I read everything I could find about Goodman: his early days in Chicago, the enthusiastic receptions he was receiving from the recognized orchestra leaders of that time. Genius or not, I know he paid a price to be the great artist he finally became. I read that he practiced long hours every day, year after year, and studied with the finest of teachers. It must have been a labor of love for him and love for music and the clarinet. He couldn't possibly have known back then, when he was struggling to perfect his technique, how much pleasure he would bring to millions of people through the years. It's only my opinion, but I believe it was Goodman who elevated the clarinet to the prominence the instrument still holds today.

The possibility that I would finally meet Benny Goodman seemed incredible to me. Could it possibly happen? I tried to put the thought out of my mind. On the day of Goodman's arrival, members of the welcoming party gathered at Balazs's home. Someone remarked on the unusual coincidence that so many of the guests' names started with "G": Glennie, Goorwich, Grimes, Glasgow and Gaines all waiting to greet Benny Goodman. When Goodman walked through the door, I'm sure my pulse rate was far above normal. When I was introduced to him, he showed polite interest and stayed nearby long enough for me to

express some of the points which I had pondered during the months before his arrival. I do not remember the exact words, but they were to the effect that so many people, including me, felt fortunate and pleased that he had continued playing after the time when he could have retired.

Maybe it was the sincerity with which I spoke when I told him how I felt about his mastery of the clarinet. Though he didn't respond directly to any of my remarks, he did give me a penetrating gaze and suggested that we sit down and talk. I found it hard to believe my ears a little later when Benny asked, "Do you know a good repairman? The cork is off my G-sharp key."

I replied, "Charlie Unrue can do a fine job for you."

The time for the first rehearsal was near. Just before I left for the rehearsal at the University of Arizona auditorium, Benny turned to me and asked, "Do you know any jazz men who can play for a short session on stage after the concert?"

"There are some fine jazz musicians in the orchestra who would be overjoyed to play with you, Benny," I answered. It was true. We were blessed with some very fine all-around musicians in the symphony group. It took just a few phone calls to organize a combo: piano, drums, bass, tenor sax, trombone.

On the way to the final rehearsal, Benny asked, "Could the group play for a while after the rehearsal?" He surely knew, even before he asked it, they would be more than willing to play for him.

They were rewarded after finishing several choruses of "Blue Skies" when Goodman said, "Great! We could go on the road with this group." That was his way of saying they were a fine bunch of musicians. I knew why he wanted to hear them play before the performance. He may have wanted to trust my judgment, but he wasn't quite sure of their abilities. After all, they would be playing jazz for an audience of about 4,000.

Never in any of my wildest dreams had I ever imagined his next request, "Why don't you get your clarinet and play a number with the group?" By now I was more relaxed with him. I felt we knew each other well enough or I would not have dared reply as I did.

"Are you crazy? Nobody plays clarinet on the same stage with Benny Goodman!"

I was wrong in thinking this response would stop him. On the way to the concert the next evening he brought it up again. "I



*Benny Goodman and James B. Glasgow
(October 1960)*

want you to play a number with the group tonight."

Now wasn't the time to argue with Benny Goodman — on the way to a concert — so I replied, "Okay, Benny. You're the leader."

The concert went as scheduled. After brilliant performances of Mozart and Weber, it was announced that Mr. Goodman would play a few jazz numbers. The audience reacted with loud applause and cheers.

Benny played several standard tunes. After this display of his jazz proficiency to the wildly enthusiastic audience, I thought surely he would have second thoughts about having me play. At that moment, when the applause had abated, Benny stepped to the microphone and said, "And now I would like to have you meet a friend of mine. He plays fine clarinet in the symphony, and I would like you to hear him play some jazz. Jimmy Glasgow." My feet seemed not to touch the floor as I walked onto the stage. There was an air of unreality about the scene. Could this possibly be happening to me?

Goodman asked, "What are you going to play?"

"How about 'Moonglow' in B-flat?"

It was strange, but at this point I had no fear that I wouldn't do justice to the song, or that I would let anybody down: the audience, my friends, the symphony players, or Benny. "Moonglow" was one of the many songs I had listened to Benny play on national radio. I had Goodman's style firmly in my mind. The spirit of the night, the incredible stimulation of playing on the same stage with Benny Goodman, the fine jazz ensemble who would back me up, every-

thing came together. I knew it was a "satisfactory" "Moonglow."

If ever I had any doubts, they were dispelled when Goodman, at the end of one chorus, indicated that I was to "take another one." Then he led the audience in rhythmic clapping to the music. At the bridge of the song, Benny took over, but he played very "straight" so that he wouldn't take away from my playing, I guess. How could anything top this concert for thrills and memories?

At the reception following the concert, I invited Benny to our home for dinner, and for conversation and music afterward. I had never dreamt that he would come to my home, but he accepted my invitation. I promised Benny I would invite Dr. Fain, a fine clarinetist and teacher from the University, and his wife to join us. Goodman approved. We could play clarinet trios. We also invited Dr. and Mrs. Max Ervin, supervisor of music for the Tucson Public Schools.

Sam Fain had grown up, studied, and taught in Chicago. He and Benny traded memories of the old days in Chicago where Benny got his start in "swing." They exchanged many fascinating stories about mutual friends and teachers.

Dr. and Mrs. Ervin had just returned from two years in Germany, where Dr. Ervin had been a music supervisor for the American schools in Western Europe. Benny had been on tour in Germany, so there was an interesting discussion about music and his reception in Germany.

Early in the evening I started to put a record on, but Benny protested, "Please, no Goodman recordings."

I responded, "No, not this time. This is something special that I want you to hear."

When my son, Jim, was 12 he had won a competition to appear for some children's concerts. He played the third move-



*James B. Glasgow with Carolyn Downing
(September 1997)*

(photo by La Verne Foltz)

ment of the Mozart *Concerto for Clarinet* with the Tucson Symphony Orchestra. He later played it in a regular evening concert, when it was recorded. Benny listened very attentively, smiling appreciatively several times to indicate his approval of Jim's playing. Later, Benny asked Jim to join us in a quartet.

If that and all the other things Benny had done that night weren't enough to convince everyone of his magnanimity, what he did a little later in the evening testified to his compassionate, sensitive nature. When he learned that I had another son who also played the clarinet, he insisted on listening to Gary play. Gary was only 11, but he had already developed an impressive clarinet proficiency for a kid his age, and Benny surely knew what it would mean for him to be able to tell his friends that he had played for Benny Goodman.

That night, in addition to his outstanding musical performance, Benny Goodman made a hero of himself in the hearts of several people — for a father and his two sons, especially.

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by Kurt Birsak

Salzburg, Haydn and the Clarinet

Johann Michael Haydn, after a lithograph by H.E. von Wintter (Museum Carolino Augustinum, Salzburg, inv. no. 1817/49)

In an article published in 1985, I gave an account of clarinet playing during the period when the young Wolfgang Amadeus was still in Salzburg.¹ The discovery that there were actually clarinets at all in Salzburg at that time came as a surprise, because Mozart's wistful plaint to his father in a letter dated 1778, "If we only had clarinets as well!" had convinced everyone to the contrary. I concluded that he either knew nothing of the existence of the military clarinets in Salzburg, or failed to recognize these primitive versions as clarinets. These instruments, with only two or perhaps three keys and imperfect intonation, had probably been in use here since mid-century, in a small military band together with trumpets, fifes and drums. The only occasions on which Mozart might have come across them were public target-shooting competitions or similar entertainments, and he would hardly have identified their high, piercing tones with the clarinet sound familiar to him from Paris, Milan or Munich. There the clarinet had already developed into the mellow, lyrical instrument that Mozart would have liked for the court orchestra in Salzburg. His early *Divertimento* K. 113 (1771) shows the melodic ideas he was already thinking up for this clarinet.

The situation was quite different in Salzburg, where we find the clarinet in this period still in its baroque form. In 1772, for instance, Michael Haydn wrote for the soprano aria "Kommt her ihr Menschen"² an *obbligato* clarinet solo which might well have been written for a clarino. This an-

dante required the notes of the overblown register of a C clarinet, from c^2 to d^3 , as well as the "open" g^1 and the b^1 to be played with the third key. This was the same kind of clarinet as that used by the Salzburg military band.³ Here, of course, the demands made on the musicians were probably more modest than Michael Haydn's expectations. At the same time as I found evidence for the existence of military clarinets in Salzburg in 1769, another music researcher, Father Petrus Eder, studying — independently and knowing nothing of my work — the sacred music in St. Peter's monastery in Salzburg,⁴ established that clarinetists were mentioned by name there as early as in the mid-18th century. This earliest source of clarinet playing in Salzburg will be discussed in detail below.

Thus, unexpectedly, the findings from the monastery transferred research into early clarinet playing in Salzburg from the person of the young Mozart to that of Michael Haydn, who had been employed at the Salzburg court since 1763⁵; however, the present article follows on directly from the earlier one, since far more surprising than Mozart's ignorance of the traditional Salzburg military band must be the fact that the use of the clarinet in sacred music at St. Peter's apparently escaped his notice altogether.

The musicians who played in St. Peter's, not themselves monks, were engaged especially for the church services. The monks probably did make music in their free time, and there are still in existence instruments testifying to this; but they could not have mustered from their own ranks an entire choir with accompanying orchestra.

Sources from the 16th and early 17th centuries tell of choral singing with organ accompaniment in St. Peter's. For this purpose, young singers were chosen, mostly

from monastery schools, and trained in small groups by the cantor and the schoolmaster.

During the course of the 17th century, however, this practice must have undergone a fundamental change, for the cantors were now concerned with gaining a reputation for their church music, with which they could assert themselves beside the parish church and even compete with the music in Salzburg Cathedral. In order to achieve this, they had to build up an instrumental ensemble as well as the choir, first by engaging professional musicians, such as the court trumpeter and the town musicians, for special occasions, then by contracting further musicians for longer periods. Besides the pupils at the monastery school, singers and instrumentalists were brought in mainly from the University of Salzburg. Remuneration for church services was never high, but it could mean a significant source of income for students to meet the expensive cost of living in Salzburg. The desirability of such a position may be seen from the length of time it was often held, far beyond the duration of a course of study. Soon the instrumental ensemble was no longer restricted exclusively to the church, but was also to be heard in musical entertainment at banquets; according to Petrus Eder, this did much to raise the musicians' morale.



In the foreground St. Peter's Church and Monastery, seen from the Mönchsberg; behind it, the Franciscan Church; on the right, Salzburg Cathedral. Excerpt from the Salzburg panorama painted by Johann Michael Sattler in 1826.

The new repertoire afforded by the St. Peter's music encouraged the singers to extend their range of activities by playing an instrument. It seems likely that playing an instrument as well as singing was the rule, and exclusive instrumentalists the exception. When a certain Michael Uranheissen was mentioned in 1665 as a *violinista*, this would mean that he played the violin in addition to his position as chorister. In 1693, one of the singers, Wolfgang Nikolaus Pertl (W.A. Mozart's maternal grandfather), also played the double bass, as we know from a note that he was to receive three florins for instructing Father Roman on this instrument. Later registers show the importance accorded here to the double bass in church music. The fact that the instrumentalists are seldom mentioned during those early years indicates a developmental phase of an orchestra which had no fixed number of places, although we know that instrumental works were frequently performed.

In the 18th century, reports on the instrumentalists become more precise, since the *custos* of the monastery, Father Gabriel Gaiswinkler, began in 1743 to keep a register, and also transferred to it the existing sporadic earlier notes.⁶ Gaiswinkler's era is particularly interesting as far as clarinet playing goes, which brings us to our central subject.

According to these records, the first St. Peter's musician to play the clarinet was Johannes Vierthaler. In 1742 he is still registered only as *tenorista* in the list of musicians, but in 1745 the list reads *Vierthaler. Clarinet*. A summary of the years 1746 to 1748 has him as *Vierthaller. Clarinetista. Violinista*. During all this time, he certainly remained first and foremost a tenor chorister, but the emphasis on the clarinet indicates that it had in the meantime become his main instrument, if not his main occupation. It remains an open question whether, as Petrus Eder suggests⁷, he was allowed to play it only on secular occasions or in church as well. Early sources from other places show the clarinet as being used early on in place of a trumpet in churches⁸, and we have to ask why this should have been any different in Salzburg. Later, in his aforementioned aria (1772), in which he treated the clarinet as a clarino (the high trumpet), Michael Haydn was certainly able to build on this kind of earlier tradition. Even if St. Peter's monastery did engage the court trumpeters for special solemn church services⁹, from the 1730s

onwards there were sufficient other trumpeters (*tubicen*, *clarin*) to fulfill everyday, less solemn purposes. Here, too, probably passages often occurred for which the St. Peter's musicians could attempt to circumvent their technical problems in the high (*clarin*) register with the aid of the small two-key clarinet in D or C.



The oldest surviving clarinet (d', two keys) in Salzburg, made by Georg Walch, Berchtesgaden, around the mid-18th century (Museum Carolino Augusteum, Salzburg, cat. no. A18/1)

This idea would be confirmed if records could be found of St. Peter's trumpeters who also played the clarinet, and if scores were to turn up with indications for changing instruments during a performance. For Johannes Vierthaler's period no such documentation has as yet come to light, but in the latter half of the 18th century there are indications confirming our suppositions.

Amongst Michael Haydn's sacred works, the *Missa Sancti Gabrielis* in C¹⁰ is worth looking at from this viewpoint. In an existing version designed for performance in St. Peter's, the 1st trumpet part (*clarino primo*) in the "et in terra" goes up to d³ (see Example 1).

Otto Biba is of the opinion that although this version was handed down within St. Peter's, amongst other places which speaks in favor of its authenticity, it nevertheless contains many clumsy passages and even technical errors not otherwise found in Michael Haydn's work¹¹. The possibility that Haydn, or his copyist, had transposed the trumpet parts to be played by C clarinets for a particular performance might explain these deviations from the norm. The range of the clarino is from c¹ through e¹, g¹, c² up to d³.

In this version, there is a further high passage in the "Sanctus" (see Example 2).

Apart from this, the clarino writing is perfectly suited to trumpets, never going above a². But had the entire trumpet parts been composed for two virtuoso clarino players, one might expect more ambitious scoring in the high register in the other movements of the Mass. In this case, I would suggest that Haydn had at least the first trumpeter play on his second instrument, without marking this specially in the part.

Which musicians might have been capable of this in Haydn's period? According to a description in 1773, Johann Greiner — a bass singer in the choir since 1734 and appointed choirmaster in 1752 — could also play violin, viola, clarino, clarinet, violone, violoncello and organ. He had probably learned this art in his youth, for it reflects the customary versatility of the musicians of that period, including the town musicians and those in military bands. In the same year St. Peter's boasted another musician, Antonius Schauer, whose main instruments were trumpet and horn, but who could double on transverse flute, oboe, violin and clarinet. With this striking combination of trumpet and clarinet, both of them would have been capable of performing not only the high trumpet passages in the *Missa Sancti Gabrielis*, but also the above-mentioned aria with clarinet. Schauer left Salzburg in June 1774 to become a chorister in Tittmoning.

Fortunately, besides these two sacred works, two series of minuets have survived, highly revealing as to performance practice in Salzburg. Analyzing the aria composed in 1772, we established that a three-key baroque C clarinet would have been necessary in order to play the b¹ properly in tune. This note was hardly playable on the two-key instrument. The A clarinet in this three-key version was also in use, as we can now tell from a little clarinet piece in St. Peter's library¹², written by Michael Haydn in 1774, when he was resident composer to the monastery.

Missa Sancti Gabrielis

Et in terra

EXAMPLE 1

Sanctus

EXAMPLE 2

Nr. 2

In one of 12 consecutive minuets, two clarinets are suddenly indicated in place of the two horns. The minuets are scored for two violins/two oboes/two horns/*due clarinetti ad men: 2^{da} flauto traverso/fagotto e basso*. In Minuet 2, the two clarinet parts are written into the horn parts. Despite the marking *clarinetto ex G*, I have already shown that the violins play in A major in this minuet, and that therefore only A clarinets could be used. This way, the clarinetists could finger the notes as written, without having to make difficult transpositions, which would surely have overtaxed them after their quick change from horn to clarinet. The notation ranges from c^2 to c^3 in the first clarinet part, from g^1 to a^2 in the second (see Example 3).

Several examples of the three-key (and later four-key) types of instruments required to play these parts have survived in Salzburg. In my 1985 analysis, I termed this type the baroque alto clarinet.¹³ Here the mouthpiece is fitted over a slightly curved brass tube, and the bell is only slightly flared, resembling a *Liebesfuss*.¹⁴



Three-key alto clarinet in A, made by Johann Stinglwagner, Trifft, in the latter half of the 18th century (Museum Carolino Augusteum, no. StM 18/1 = Cubasch collection in the International Mozarteum Foundation)

Our knowledge of the St. Peter's clarinetists and particularly of Antonius Schauer — whose musical skills included playing horn, trumpet and clarinet — lends added significance to this little clarinet insertion in the series of horns parts for the minuets. Might not Michael Haydn, resident composer to St. Peter's,

have written these minuets expressly for him and his second (unidentifiable, but perhaps Johann Greiner)?

In 1776 one Ignatius Baur is mentioned. He was primarily a tenor, played violin and transverse flute, and could also perform on “viola, violoncello, oboe, clarinetto, oboe inglese, fagotto.” He left Salzburg again in 1777 for the monastery in Donauwörth.

The next clarinetist mentioned in St. Peter's is Jacob Bischofreiter, in 1778. He may, like his predecessors, have retained the tradition of baroque clarinet playing, or perhaps he was already familiar with the classical five-key clarinet that so impressed W.A. Mozart. As a young musician, he remained in St. Peter's until October 1786. Afterwards he lived there as Father Martin, becoming a teacher at the school in 1792, occupying the post of *praefectus chori figurialis* from 1784 to 1813 and that of *inspector chori musici* from 1819 to 1824.

The last 18th-century St. Peter's clarinetist mentioned by name is Petrus Feyl, born in 1779. He was a violinist from 1794 to 1799, his other instruments being clarinet and flute.

A further work with clarinet showing a definite connection with St. Peter's is a *Tantum ergo*¹⁵, which may be dated from Jacob Bischofreiter's period. There is a reduced version in which the voice part is accompanied only by organ and timpani. The instrumentation for the full version is: two flutes/two oboes/two *clarinetti*/two bassoons/two horns/two *clarin e tympano*. The clarini have ordinary uncomplicated trumpet parts which could easily be performed with no trouble by the resident musicians. The C clarinets have a range of c^1 – c^3 , and offer no particular difficulties. The clarinets now have their own parts, and there is no opportunity for the

other wind players to change instruments during performance.

We find a quite different situation in a second series of minuets by Michael Haydn. Again, these are 12 minuets¹⁶, in which the clarinet is given the melody in three of the trios. This series is scored for *two violini/two oboi e flauto/two corni e clarini/fagotto/clarinetto/cariglione/timpani/basso*. Although it contains so much that is new and unusual, we would certainly not expect an interval of 20 years between this and the first series. Let us first look at the other instruments in the score. The most striking is probably the *cariglione*, which we take to be a glockenspiel. “Carillon” is in several languages the common term for this ancient instrument, which in its original form was a large set (*Spiel*) of tuned bells (*Glocken*) played from a keyboard over a system of ropes. “*Carillons de cloches*,” Marin Mersenne called it in 1636.¹⁷ This kind of glockenspiel was installed in many churches and city towers — the Salzburg glockenspiel is still a significant tourist attraction. The *cariglione* required here by Haydn in *Trios 5* and *11* was certainly not one of those enormous instruments, but a small hand-glockenspiel, probably not even with bells, but with metal cups or even bars played either by hand with beaters or by a keyboard operating metal hammers. In 1778 Franz Trembl, a clock-maker in Hallein, made a mechanical dulcimer combined with a glass glockenspiel in which glass cups were arranged in a row on a rail, as in a glass harmonica. The early 19th-century glockenspiel with metal bars belonging to the Salzburg military band¹⁸ may have been inspired by this construction. Among the glockenspiels with bars, we should mention the metal piano made in Traunstein in 1805, for Papageno in Mozart's *Magic Flute*.¹⁹ Mozart himself indicated a “*strumento*

d'acciaio,” and Leopold Mozart spoke of “a piece of music with a metal clavier.” In connection with St. Peter’s, we might mention two small glockenspiels with glass and one with wooden bars, which the choirmaster, Joseph Tremml, donated to the Carolino Augusteum Museum in 1858, confirming their historical existence in St. Peter’s. Thus we have a choice of instruments suitable for Haydn’s minuets. I think a simple, so-called “steel harmonica” played with wooden beaters was used. The melodies of the two trios move briskly in triads, the key is F major, the range a^1-c^3 , including $f\sharp$ and b . In both trios, the glockenspiel plays the top part, an octave above the first violin.

If we are to assess the trumpet and horn playing in St. Peter’s, it is important that clarino and corno should be written in the same part, which would allow the assumption that the musician changed between these two instruments. The indication *alto* probably refers to the clarino trumpet, or to a small clarino horn²⁰, as in *C alto*, *B alto*. The sequence of the indications is: *C alto/G/D/B alto/F/A/C alto/G/D/B alto/F/A*: two identical series of six keys. Since the range of the high pieces is only g^1-g^2 , *clarin* is to be understood as indicating not a special technique of playing, but the general high register of the part. In practical terms, however, it may well have meant the change from horn to trumpet. This was, after all, a period when the horn players of St. Peter’s also played the trumpet parts. In *Trio 3*, the two horns have a little solo, but otherwise they are marked *tacet* in all the trios. As we shall see later, this is not without significance.

A comparable alternation of instruments may be assumed between oboe and flute. Not only are both instruments writ-

ten in one part, but they are never required simultaneously. (The second part, despite the heading, requires only oboe.) In the first part, the flute plays solo in *Trios 2* and *8*, both in G major; the oboe has soli in *Trios 4* and *10*.

This brings us to the clarinet. The part is written for clarinet in A, with soli in *Trios 6*, *9* and *12*. In *Trio 6*, the full range of $e-d^3$ is used, otherwise c^2-d^3 , usually playing the melody an octave above the first violin.

From the scoring, it would seem conceivable that — as in the 1774 minuet — a horn player took over the clarinet part; or, since the other winds have nothing to play in these trios, a bassoonist or flautist, such as Petrus Feyl, perhaps might well have changed to clarinet. The parts are certainly more exposed than in the previous series of minuets, and the technical demands made on the clarinets in the various trios are quite as advanced as those made on the other instruments. A direct comparison makes clear the difference from the 1774 minuet particularly with the wide range and the leaps in *Trio 6*. One might speculate as to whether one of the Salzburg alto clarinets made by “ISW” in Trifft²¹ — the maker being identified as Joseph Stinglwagner²² (1726–1805) — would still be in use.

Here we have a singular mixture of old and new practices, which probably developed from the autonomous tradition of the St. Peter’s musicians.

In this series of minuets, the trios are a real field day for the wind soloists. The clarinet shows its paces three times (6, 9, 12), the flute twice (2, 8), the oboe twice (4, 10), the horns once (3), the bassoon three times (1, 7 and in 10 together with the oboe), and twice the “outsider,” the



The trademarks of the instrument makers Georg Walch and Johann Stinglwagner

glockenspiel (5, 11). What Haydn was seeking to achieve, then, was a wide spectrum of tone colors attracting attention in the trios. This method is familiar to us from the D major *Divertimento* (1764), in which he composed two movements with important soli for the A clarinet²³.

Neither do these observations on the musical life of St. Peter’s explain the real reason for Mozart’s complaint of December 1778: “If we only had clarinets as well!”; for in view of the mellow sounding alto clarinets Michael Haydn was writing for in the two series of minuets, it is all the more astonishing that during his time in Salzburg, Mozart should have remained in complete ignorance of these. It must have been a coincidence that took him abroad every time a performance was given, so that he simply never heard about these events. Michael Haydn hardly ever left Salzburg, and conscientiously adapted his instrumentation to local conditions.

Thus an examination of Michael Haydn’s clarinet writing for St. Peter’s has added an interesting dimension to the history of instrumental writing.

The use of the clarinet around the middle of the century, before Michael Haydn’s time in Salzburg, is another story, to be told only after we have found concrete evidence of clarinets in the early Salzburg clarino and trumpet parts. For the present, we can only continue to speculate as to what Johannes Vierthaler, tenor and clarinetist in St. Peter’s, played on his instrument in 1745.

ABOUT THE WRITER...

Kurt Birsak was born in Vienna in 1936. He sang soprano in the Vienna Boys’ Choir, and after his voice broke, he decided to supplement the obligatory piano lessons by learning another musical instrument seriously. The clarinet held an immediate



The clarinet soli from Michael Haydn’s 12 Minuets (Salzburg, St. Peter’s library, shelf mark: Hay 1902,1)

appeal for him, and perhaps its tone, so close to the soprano voice, helped to influence his choice. The decisive factor was probably the reputation of Leopold Wlach, who taught at the Academy of Music in Vienna, and with whom Kurt Birsak started his course of study at the age of 16. He was principal clarinetist in the Mozarteum Orchestra, Salzburg, from 1960 until 1996.

He completed his teacher training at the Mozarteum Academy of Music, and then gained his doctorate in musicology at the University of Salzburg with a thesis on "The Woodwind Instruments in the Museum Carolino Augusteum, Salzburg." As curator of the collection of instruments in the museum, he has many publications to his name, on the history and techniques of playing historical instruments. In solo and chamber music, he concentrates primarily on reviving the sound of the clarinet in its earlier stages.

Kurt Birsak has summarized his experiences and researches on the clarinet in the book *The Clarinet: a cultural history* (Buchloe, 1994). In 1996 he retired from his orchestral post and now has more time to devote to his hobby of historical musical instruments. The first result was a further publication, *Gambe, Cello, Kontrabass*

(Salzburg, 1997), which consists of a comprehensive historical study of these instruments linked with the catalog (compiled in collaboration with his wife) of string instruments (bowed and plucked) in the Salzburg museum. Further recent publications concern the history of musical instruments during Salzburg's magnificent baroque period.

With the present essay, he returns to his own instrument. In the Hohensalzburg Fortress, a permanent exhibition on wind bands in Salzburg is in preparation (opening summer, 1999), with the clarinet in a prominent role. Curatorship of the extensive collection of wind instruments (now the property of the International Mozarteum Foundation) from the estate of the late Christian Cubasch, clarinetist in the Vienna Philharmonic Orchestra, has opened up new fields of investigation in the realm of clarinet history.

ENDNOTES

1. Kurt Birsak, "Salzburg, Mozart und die Klarinette," in: *Mitteilungen der Internationalen Stiftung Mozarteum* (Salzburg, 1985), vol. 33, nos. 1-4, pp. 40-47, and "Salzburg, Mozart and the Clarinet," in: *The Clarinet* (Idaho, 1985) vol. 13, no. 1, pp. 26-31.
2. Michael Haydn, *Andante* for soprano, clarinet in C, violins 1 and 2, two horns and basso continuo:

- "Kommt her ihr Menschen," autograph in Washington, Library of Congress, sign. ML96.H366.
3. Kurt Birsak, "The Clarinet: a cultural history" (Buchloe, 1994. English trans., 1996), p. 28f. and Kurt Birsak/Manfred König, "Das Grosse Salzburger Blasmusikbuch" (Vienna, 1983), p. 66ff.
 4. Petrus Eder OSB, "Die Sankt-Petrischen Musikante," in *Das Benediktinerstift St. Peter in Salzburg zur Zeit Mozarts* (Salzburg, 1991), pp. 95-125.
 5. Manfred Herrmann Schmid, "Die Musikalien-sammlung der Erzabtei St. Peter in Salzburg," catalog (Salzburg, 1970).
 6. Fathers Marian Kaserer and Martin Rathgeber, *Catalogus Musicorum* of St. Peter's library, Salzburg, shelf-mark: ASP file 311/1 no 1. This file contains registers kept by Gabriel Gaiswinkler, Johann Baptist Greiner, Marian Kaserer and Martin Bischofreiter.
 7. Eder, loc. cit. p. 113.
 8. As early as 1728, by Valentin Rathgeber, "Chelys Sonora Excitans Spiritum Musicorum Digitis, Auribus, Ac Animis..." Central Library, Zürich.
 9. Eder, loc. cit. p. 116
 10. Michael Haydn, *Missa Sancti Gabrielis* in C, St. Peter's library, Salzburg, shelf mark. Hay 360, 1-3.
 11. Otto Biba, preface to the first edition of the *Missa Sancti Gabrielis* by Johann Michael Haydn (Vienna, 1990).
 12. Michael Haydn, *12 Minnets* composed in 1774, St. Peter's library, Salzburg, shelf mark: Hay 1945, 1-2.
 13. Kurt Birsak, "Salzburg, Mozart and the Clarinet," loc. cit. p. 29.
 14. The slightly pear-shaped bell of some woodwind instruments was called *Liebesfuss*, in analogy to the oboe d'amore. Cf Kurt Birsak, "Die Holzblasinstrumente im Salzburger Museum Carolino Augusteum," in the 1972 yearbook, vol. 18 (Salzburg, 1973) esp. p. 46 and p. 111ff.
 15. Michael Haydn, *Tantum ergo*, St. Peter's library, shelf mark: Hay 1300, 1-3, written in Salzburg, 10 May 1785. See: Charles H. Sherman and T. Donley Thomas, "Johann Michael Haydn: A Chronological Thematic Catalogue," (New York, 1993), no. 404.
 16. Michael Haydn, *12 Minnets*, Salzburg, St. Peter's library, shelf mark: Hay 1902, 1. From the 1794 version up to *Trio 4*, as well as *Trio 12*; the rest is from 1798.
 17. Marin Mersenne, *Harmonie universelle* (Paris, 1636 and reprinted Paris, 1975) vol. III/175 and vol. III/74ff.
 18. v Birsak-König, loc. cit p. 72.
 19. Kurt Birsak, "Musikalische Seitenpfade der Mozart," in the catalog for the exhibition *Salzburg zur Zeit der Mozart*, (Salzburg, 1991), pp. 205-229, esp. catalog 1/756 (Salzburg, 1991).
 20. Kurt Birsak, "Die Blechblasinstrumente im Salzburger Museum Carolino Augusteum," in the 1976 yearbook, vol. 22 (Salzburg, 1977) esp. p. 79ff, also Birsak-König, p. 64f.
 21. v Birsak. "Die Holzblasinstrumente..." loc. cit. catalog no. A 18/6 and 17.
 22. According to research by Andreas Masel. For ISW, see: *The New Langwill Index*, ed. William Waterhouse (London 1993).
 23. Michael Haydn, *Divertimento* in D, National Library, Budapest, shelf mark: Ms. Mus. II.84.



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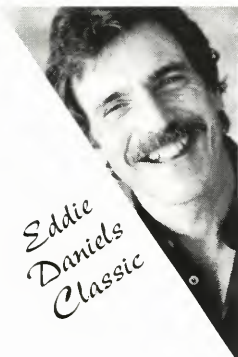
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The Tárogató: A Forgotten Instrument?

by Michèle Gingras

During the ClarFest in Cincinnati hosted by Ron de Kant in 1992, I heard an unforgettable program played by tárogátist Gheorghe Trimbitas. A Romanian native, Trimbitas settled in the U.S. in 1990. He resides in Cleveland where he performs with his band, Transylvania Group.

His performance made a formidable impression on me three years before I was to embark on a journey into the world of klezmer music in 1995. My fascination for world music continues and it led me to further investigate eastern European folk music, particularly Romanian folklore. As a result of the generous support available to me as a professor at Miami University, I acquired a tárogató, contacted Mr. Trimbitas, and spent time at his home in Cleveland to learn, play, listen to vintage recordings, and to talk about Romanian music making. (The term *taragot* is used in Romania, and *tárogató* is used in Hungary.)



Photo 2: Gheorghe Trimbitas

PAST AND PRESENT

The tárogató is a Hungarian wooden instrument with a single reed and a conical bore, similar to the soprano saxophone. It is usually pitched in B \flat (but it was also available in C and A), with a range of B \flat to C $^{'''}$ or higher, depending on the instrument and performer. (The lowest pad, B \flat , is activated by the right-hand thumb, but it is rarely used, so its mechanism is sometimes removed to allow more comfort below the thumb rest.) In former times, the tárogató was a double-reed instrument. It was re-designed in 1894 by Hungarian instrument maker Joseph Schunda. At the beginning of the 18th century, the instrument was very popular among the adherents of the Rákóczy movement and it later became such a symbol of freedom to the Hungarians that when the movement was defeated, the tárogató was prohibited and disappeared from public use, only to reappear at the time of the war of independence against the Austrian Hapsburgs in 1896.

The tárogató is used in the shepherd's tune in Act 3 of *Tristan und Isolde* in performances at the Budapest Opera House



Photo 1: Three slightly different tárogátos. Left to right: Tárogató with right-hand covered tone hole keys; with rollers on left-hand keys; with right-hand G# trill key.



Photo 3: Transylvania Group, Cleveland

since Mahler suggested the idea, and the practice was followed at Bayreuth under Hans Richter. The first known appearance of the tárogató in symphonic music was in Károly Thern's opera *Svatopluk* (1839). In more recent times, Antal Molnár used the instrument in his *Kuruc muzzika* for small orchestra and four tárogátós (1936). More information and photos may be found in *The New Grove Dictionary of Instruments*, volume 3.

Today, the instrument is mostly used in Romanian folk bands for celebrations and gatherings. These bands may include an accordion, a trumpet, a violin, an alto saxophone or clarinet (which sometimes doubles the melody in unison or in harmony along with the tárogató for short periods), a shepherd's flute, a cimbalom (or dulcimer), and a double bass. The tárogató is sometimes replaced by a soprano saxophone or clarinet.

DETAILS, DETAILS!

The tárogató's bell is pierced with 10 strategically placed holes to enhance resonance (one upper row with five small holes, and one lower row with five larger holes). Its key system combines a mixture of different instruments' characteristics, including the clarinet, oboe and saxophone. The chromatic scale is played with fingerings used on those three instruments. The keywork is somewhat elementary and often cumbersome, with archaic mechanisms such as split key levers and curved octave keys. (There are two octave keys, both operated by the left thumb.)

It is rare to find two identical tárogátós. Each instrument seems to have distinct and unique features which sets it apart from other tárogátós. One instrument could have covered plates instead of open rings, or an extra key for alternate fingerings, and so on (see photo 1). The relatively small mouthpiece requires soft or medium soft soprano saxophone (or clarinet) reeds, and its baffle is typically lined with a thick and hard substance to give the tárogató its characteristic nasal and dark sound, as well as to improve sound projection. It is connected to the instrument in the same manner as a saxophone mouthpiece, with the cork on the tárogató's upper joint instead of on the actual mouthpiece. Some players use two different mouthpieces with various reed strengths depending on sound, style and repertoire. For example, to play a fast dance from the region of Banat called *Joc de doi*, a bright "Gypsy" sound (typical of Banat) would be more appropriate, whereas a *doina* from Transylvania requires a warmer, richer "classical" sound.

Other dances include *hora* (a mixed dance where men and women hold hands and dance in a circle), *joc de doi*, (literally meaning "dance for two" — a very fast mixed dance where men and women dance separately in line and in a circle), *sîrba* (mixed circle dance, similar to a hora but faster, where dancers place their hands and arms on each other's shoulders), and *fecioreasca* (a Transylvanian circle and line dance for men only) (see Figures 2, 3 and 4). Another dance called *fecioreasca fetelor de la Crihalna* is for women only. It was created in Crihalma, a village near Fagaras City (Transylvania) when men left for war, leaving their families behind.

It is interesting to note that a piece played in one tonality on the tárogató would actually sound better on the clarinet if it were transposed to a higher key. For example, *Fecioreasca* (see Figure 3) played in F major on the clarinet would better capture the appropriate "folk" spirit than if played in the same key as the tárogató (C major).

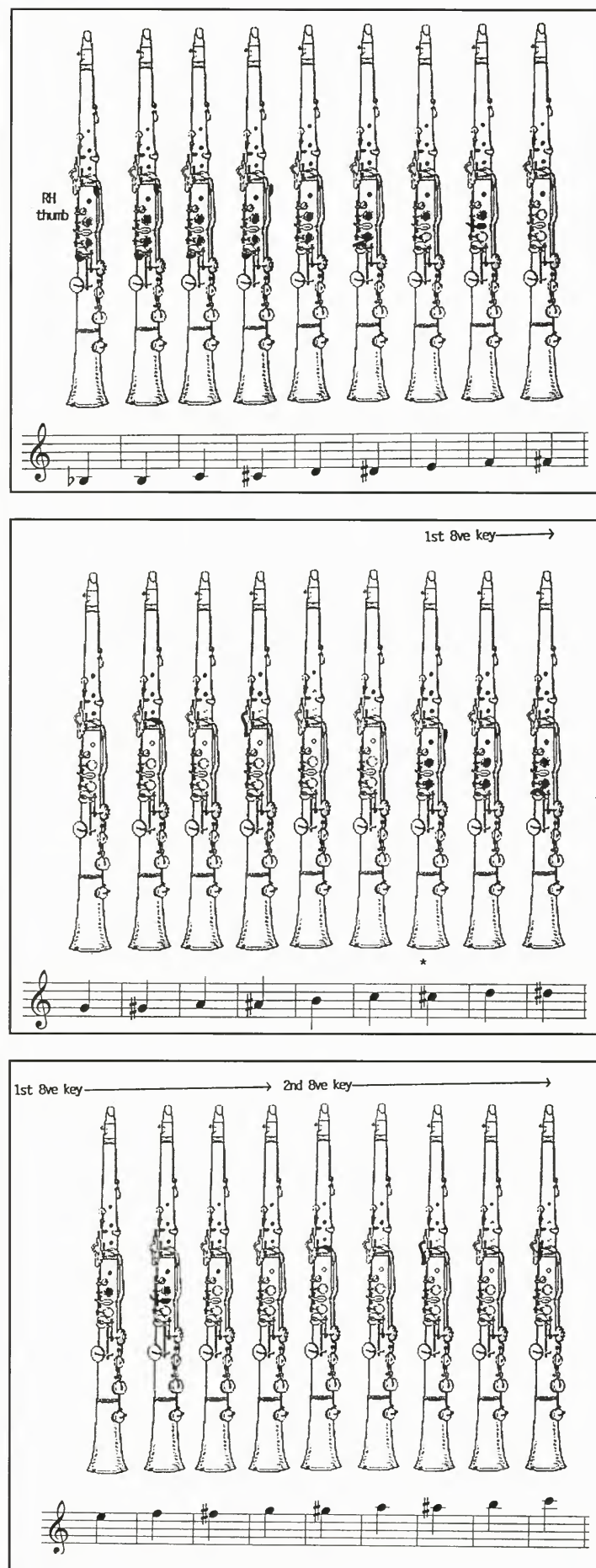


FIGURE 1: Tárogató fingering chart

THE BEST IN THE LAND

Legendary tárogató players include Luca Novac (considered the very best player from Banat), Dumitru Farcas (from Transylvania, he studied the oboe at a music conservatory in Romania, which may explain his “classical” tárogató sound), Ion Peptenar, Djivan Gasparian, Dumitru Dobrican, Luta Popovici and Luta Iovita. Originally from Banat, Iovita was the first Romanian taragotist. He

brought the instrument to Romania around 1910. Vintage LP recordings made by these musicians are not available any more but can be found in households in Eastern Europe, France (Romanian folk music is highly appreciated by the French) and in the U.S.

WHERE ARE THE TÁROGATÓS?

Acquiring a tárogató is a challenging task. The most desirable make is by Stowasser (Budapest). One of the reasons the tárogató became a rare instrument is that the Stowasser Company burned down in 1917 and stopped manufacturing tárogatós after that year. (Original instruments usually have a serial number near and up to 19900. The most common serial numbers being around 19865.) Since the instrument is not made anymore (except for a relatively small number of copies), owners rarely want to part with their instrument, even though they might own unusable specimens or don't play it themselves. Prices vary from a few hundred dollars to several thousand dollars, depending on the age, condition and most often, availability. Owners can be found mainly in Romania, Hungary and in a handful of states in the U.S.

A strategy to purchase an instrument is to approach a tárogátist and go from there, acquiring names by word of mouth. Tárogátists can be found in musicians' union directories in large cities and by investigating folk bands in various locations or browsing the Internet.

PLAYING THE TÁROGATÓ—JOYS AND CHALLENGES

From a clarinetist's point of view, playing a tárogató is a refreshing experience because the air column resistance is so minimal and free; however, small fingers might find it difficult to seal the holes completely, especially on the right hand. The conical bore's construction calls for larger holes in the right hand, making low E and D holes quite wide and difficult to cover completely. Additionally, the holes are far apart, resulting in extra stretching on both hands. Tendinitis sufferers beware! One suggestion is to seek a master repair person who would create plate covers to replace open ring systems (see photo 1). The procedure is complicated and requires cutting down hole chimneys, adding a metal post and pads using sophisticated tools owned by highly qualified woodwind technicians. Another challenge is intonation which tends to be uneven and very sharp unless the mouthpiece is pulled out several millimeters, while the embouchure remains flexible.

Fingerings are simple to grasp, especially for a woodwind doubler. The chromatic scale is indicated on the fingering chart (see Figure 1). Certain notes may be modified to improve timbre, such as adding the left C# key while playing E', F', and F#.

Although double tonguing is often considered an advanced contemporary technique by clarinetists, it is an essential and basic skill to develop as a tárogátist. Romanian folk music from the region of Banat includes

Hora Pe Loc

Bb Tárogató (chords in concert key) Romanian traditional-trans. M. Gingras *

Moderately fast

FIGURE 2: Transcription of a hora

Fecioreasca de la Ibanesti (Mures)

Bb Tarogato (chords in concert key) Romanian traditional-trans. M. Gingras *

FIGURE 3: Transcription of a fecioreasca

Scumpia Joc de Doi (Banat)

Bb tárogató (chords in concert key) Romanian traditional-trans. M. Gingras *

Extremely fast

FIGURE 4: Transcription of a joc de doi

extremely rapid myriads of long passages of staccato notes (see Figure 4). The good news is that the tárogató's low air column resistance makes it a breeze to learn double tonguing. Simply play "da-ga," "ta-ka," "tu-ku" or similar syllables depending upon personal and pedagogical philosophy, and apply the fingerings slightly before the next note to insure proper coordination and precision of articulation.

Romanian folk music (as in many other kinds of folk music) is seldom written down and, understandably, scores are practically nonexistent.

Vibrato is also an essential aspect of tárogató playing. Romanian masters use a very wide jaw vibrato, especially in slow improvisatory pieces such as *doinas*. Although virtually all recordings I heard by master tárogatóists display this kind of vibrato, I still favor a narrower wave and relatively less noticeable vibrato.

FROM THE HEART

Romanian folk music (as in many other kinds of folk music) is seldom written down and, understandably, scores are practically nonexistent. The music is handed down by

oral tradition, so one way musicians get to exchange different pieces is by traveling from town to town and playing for each other; moreover, folk musicians who learn their skills by ear early on from their parents or relatives, often find score reading unnecessary, and memorize countless pieces easily. Naturally, ornamentation (including trills, grace notes, mordents, tone bending) is also achieved through listening and experience. Ornamentation styles are directly linked to the sounds of specific regions in Romania; Banat (close to Serbia), Moldavia, Transylvania and so on. For example, players from Banat usually focus on extremely fast technique involving double tonguing, while Transylvanian tárogatóists often prefer slow, meditative songs.

When I asked accordionist Ioan Ailoe from the Transylvania Group to teach me chords, he told me he doesn't read music or use chord names and that actually he has a hard time explaining how he even knew where to place his fingers. He casually answered, "I just hear it, that's all(!)." His fingers glide up and down the keyboard with breathtaking ability and artistry. How inspiring a musicianship!

Michèle Gingras wishes to thank Miami University's School of Fine Arts (Ohio) for its generous support, and Gheorghe Trimbitas for his contribution to this article.

Brian Sutin (a scientist by profession) created a comprehensive Web site for the tárogató. It includes photos, historical information, names of tárogató dealers for new and used instruments, tárogató summer camps, a list of books, performers, recordings, and more. The URL is: <www.ucolick.org/~sutin/tarogato.html>.

Michèle Gingras may be contacted through her Web site: <<http://miax1.muohio.edu/~gingram>>, e-mail: <gingram@muohio.edu>.

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The Thomas Mollenhauer System Clarinet

by Bruce Edwards

“... during the 1860s the company of J. Mollenhauer & Söhne in Fulda undertook the very interesting attempt of producing a clarinet constructed precisely according to Theobald Boehm’s principles. Exact calculations led to a corrected positioning of the instrument’s toneholes, and it was operated by a complicated mechanism of keys and cover plates independent of each other, so that none of the toneholes had to be covered by the fingers directly. This instrument was awarded with a prize at the World Exposition in 1867 and also received special acknowledgment from the Spanish government at the suggestion of the formerly mentioned clarinetist A. Romero. However, it seems that the instrument was not successful in practical use...” Oskar Kroll, *Die Klarinette*

Perhaps some of the readers of *The Clarinet* are familiar with Oskar Kroll’s book, *Die Klarinette*, from which this quote is taken. Although I read this book many years ago and live in the town of Fulda where the company J. Mollenhauer & Söhne is still in business (in the fifth generation!), it never occurred to me that the mentioned instrument could still exist. In 1997 the company celebrated its 175th anniversary, and the city museum had a special exhibition to mark the occasion. I was really excited to find exactly the described instrument in one of the showcases. I am very grateful to today’s owner of the business, Stephan Mollenhauer, for his support in putting together this report. Besides supplying me with valuable information about his family’s history, he was kind enough to let me take this exceptional instrument (developed in 1867 by his great grandfather, Johann Thomas Mollenhauer) home so that I could examine it more closely.

Before going into more detail about the Thomas Mollenhauer system clarinet, I

would like to tell the readers a bit about the history of the company of J. Mollenhauer & Söhne in Fulda, Germany. Today two companies are still known to make instruments under the name of Mollenhauer. One is Conrad Mollenhauer based in Fulda. This firm was founded by Conrad Adalbert Mollenhauer, a son of Johann Thomas’. The company specialized in making Boehm flutes and recorders, thus standing strongly in the family tradition which is directly connected to the famous Theobald Boehm. The recorders are especially well known worldwide, but the cross flutes have a good reputation as well. The craftsmen of Conrad Mollenhauer have earned special praise for developing flutes for handicapped players, for instance with fingers or even one hand missing.

The other company is Gustav Mollenhauer of Kassel. Johann Gustav Mollenhauer was the second eldest brother of Johann Thomas’ and left Fulda in 1864 to establish his own business in Kassel. The reason was that his younger brother Johann Thomas had been chosen by their father to take over the company in Fulda. In 1952 Gustav’s son Johannes died, ending this line of the family and handing the business over to outsiders. Today the company is not connected at all to the original family business in Fulda.

Mollenhauer of Kassel is well known in Germany for producing an extraordinary wide range of woodwind instruments. This includes flutes, oboes, clarinets and bassoons. They are also one of the companies in Germany that has always produced a complete line of clarinets from E♭ to bass clarinet. Surprisingly enough, they were also making basset horns even at a time when this instrument was not very popular.

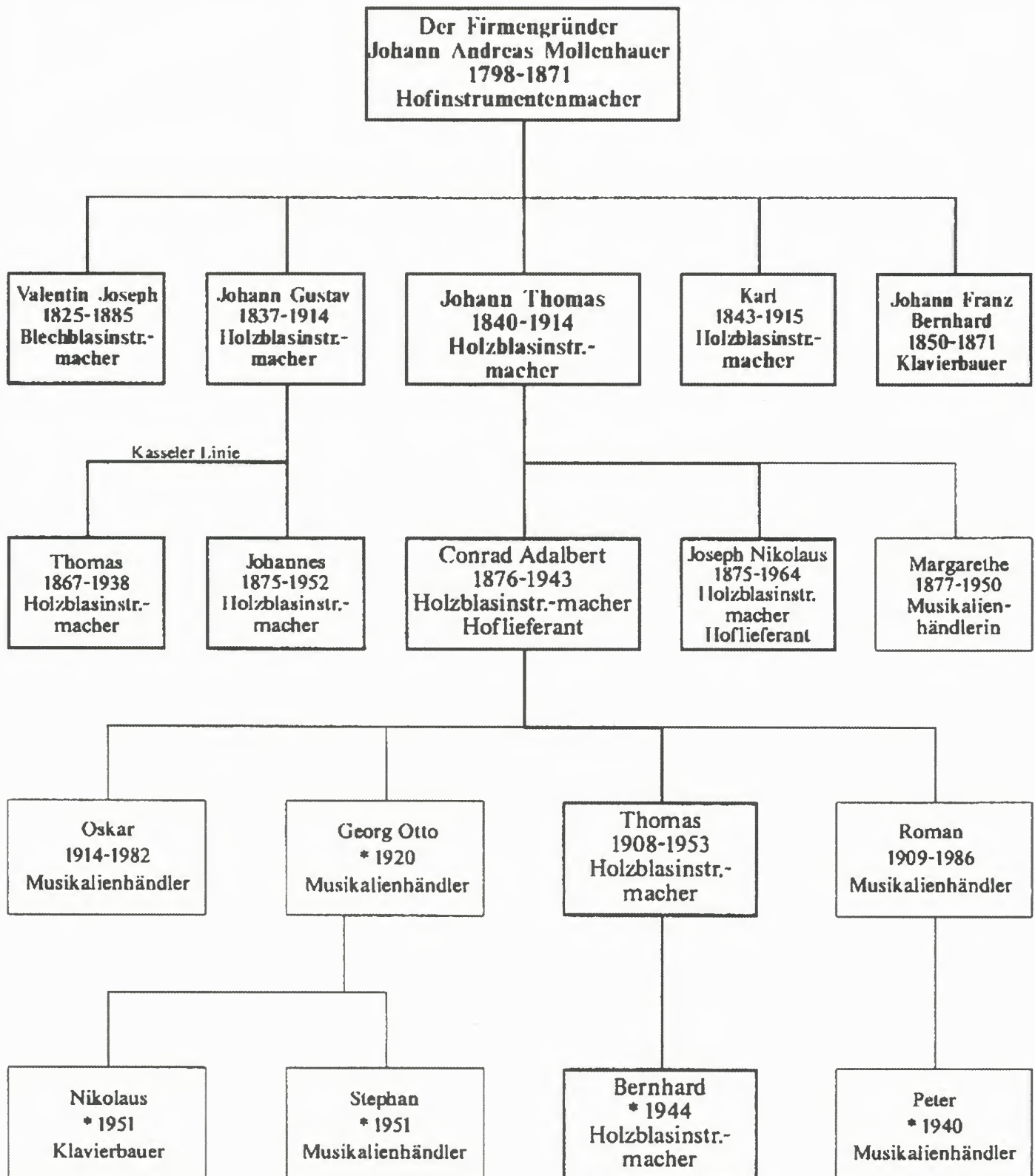
The original company J. Mollenhauer & Söhne in Fulda no longer makes instruments. Although the tradition of making clarinets was maintained until about 20–25 years ago, the business nowadays exists

only in the form of a retail shop for instruments and accessories.

JOHANN ANDREAS MOLLENHAUER (1798–1871): THE FOUNDER

The company was founded by Johann Andreas Mollenhauer who was born in Fulda in 1798. The town of Fulda was located along the important military and trade route between Frankfurt and Leipzig putting it into the center of European history. During his childhood Johann Andreas experienced a time of great turmoil and political changes. His hometown suffered severely from the consequences of the Napoleonic Wars, and these changes created a time of great unemployment. The worst time was when Napoleon and his troops came through Fulda on October 28, 1813, on their retreat after losing the battle of Leipzig followed by the allied troops under the command of Lord Blücher on October 30. The citizens of Fulda, with only a population of 8,000, had to supply food for about half a million people passing through their town during those days. Under such circumstances Johann Andreas Mollenhauer was lucky to become an apprentice to the wood turner and watchmaker Vogler in Fulda. When he was 16 he began his years of travel as a journeyman. This is a tradition still found in Germany today for certain trades. I have the impression that it has even found growing interest in the last 10–15 years. Carpenters, for instance, have organized special brotherhoods. Being a member of one of these brotherhoods, one must follow their rules. After finishing his apprenticeship, a carpenter belonging to a brotherhood must travel for one to two years working away from his hometown. He must fulfill this condition before he can take his master craftsman’s diploma and start his own business. Most likely this tradi-

- Mollenhauer - Eine Instrumentenbauerfamilie



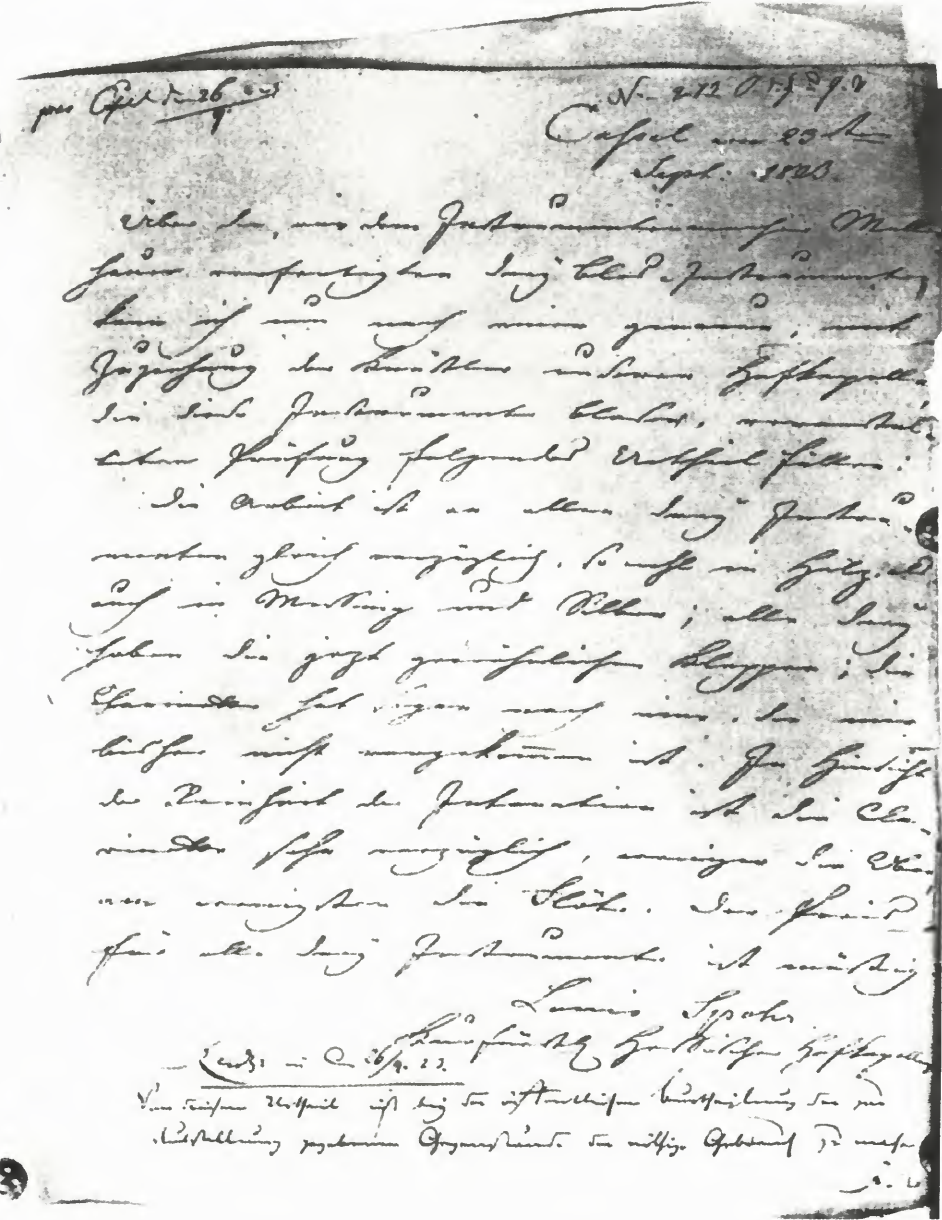
Mollenhauer family tree

tion originally had educational reasons, i.e. to have a craftsman learn his craft throughout the world. Commonly traveling journeymen are highly respected in Germany today. During Johann Andreas Mollenhauer's lifetime this custom was absolutely obligatory. In general, a journeyman had to stay away from his hometown for three years at the least. As with many others of his time, Johann Andreas Mollenhauer undertook extensive travels. His records show that his journey took him to Fürth, Nürnberg, Schaffhausen, Bamberg, Zwickau, Dresden, Görlitz, Meiningen, Weimar, Gotha, Würzburg and even Winterthur in Switzerland, to name a few. Most important for his development were the eight months he spent in Linz with the instrument maker Carl Doke in 1819. It was the influence of

Doke that changed the former wood turner Johann Andreas Mollenhauer into an instrument maker. Most likely being a wood turner was how many instrument makers started their careers in those days. After all, working with wood was the most important part of the trade then since the mechanism of a woodwind instrument was not very complicated. Johann Andreas Mollenhauer returned to Doke several times in the following years and completed his education as an instrument maker with Franz Schöllnast in Pressburg and Peter Thumhart in Munich. During seven years and three months he travelled more than 4,000 kilometers (2,500 miles), and he learned to make and play flutes, oboes, clarinets, basset horns and bassoons. In 1822 he opened his own workshop in his hometown of Fulda, pro-

ducing not only the instruments mentioned above but also flageolets, chromatic bass horns, serpents and the czakan. This was a recorder made in the form of a walking cane and a very popular instrument at the time. The company became well known and business developed quickly.

Louis Spohr was *Hofkapellmeister* in Kassel at that time. One of his duties was to judge instruments (or have them judged by the musicians of his orchestra) at the trade exhibition in Kassel. A certificate of the quality of Johann Andreas Mollenhauer's instruments written by Spohr on September 23, 1823, still exists in the *Staatsarchiv* in Marburg. In 1825 Johann Andreas was awarded the title *Hofinstrumentenmacher* (instrument maker to the court of Kassel). Instruments were sold to customers as far away as London and Bombay, India.



Certificate from Louis Spohr, September 23, 1823



Thomas Mollenhauer 1840–1914

**JOHANN THOMAS
MOLLENHAUER (1840–1914):
AN INNOVATOR**

Johann Andreas had five sons. One of them became a brass instrument maker and another became a piano builder. Three of his sons followed him in becoming woodwind instrument makers — a fact that shows us how much Johann Andreas must have loved his profession. The third of his sons, Johann Thomas, was the most talented and therefore chosen by his father to succeed him in leading the company. He was extremely interested in experimenting with innovative ideas in woodwind instrument production. Of course, the best place his father could

send him during his years of travel as a journeyman was the workshop of the great reformer of woodwind instrument construction, Theobald Boehm in Munich. Johann Thomas set out for Munich in 1863 and stayed for about one year. Here he could learn all about Boehm's new principles firsthand. Boehm had originally trained to be a clockmaker before he became the famous flutist and instrument maker for which we know him today. This training was the reason for his great demand for precision in the metal work on woodwind

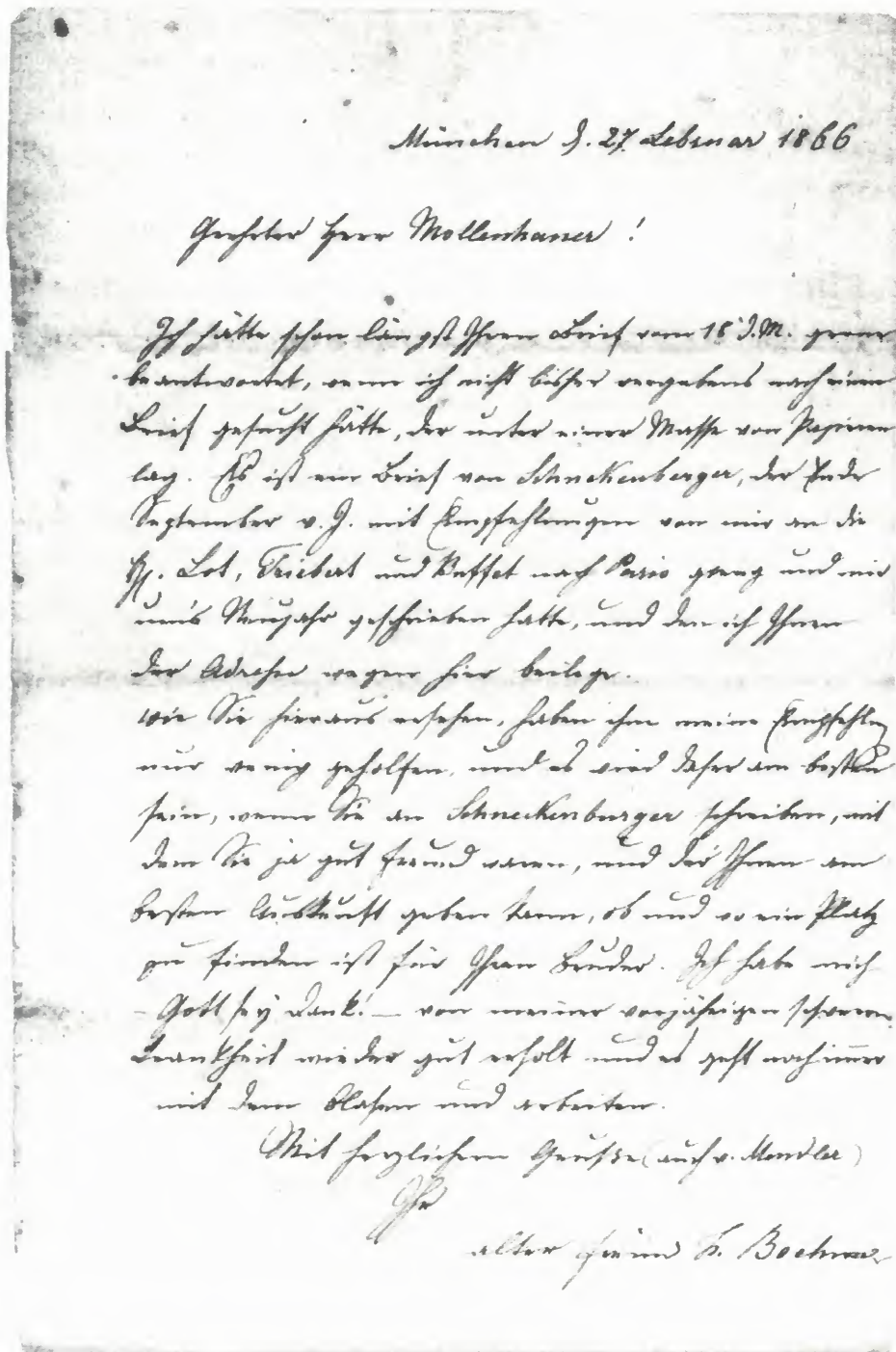
instruments. This was quite new, and it is said that he had great trouble in finding employees or apprentices who could meet his expectations. The reference given to Johann Thomas by Boehm's partner, Karl Mendler, and the correspondence between Boehm and Mollenhauer are proof of the high respect given to the young man for his craftsmanship in Munich. Having worked with Boehm it was natural that Johann Thomas would manufacture and sell Boehm flutes. Although the advantages of such instruments were obvious, they did not find

due recognition in Germany in the beginning. While French and English instrumentalists and instrument makers had very quickly accepted the Boehm system and produced Boehm flutes in large numbers, the company of J. Mollenhauer & Söhne in Fulda was the second one after Boehm himself that made and sold these instruments in Germany. One of Thomas Mollenhauer's greatest achievements was the development of a Boehm piccolo flute, a task that Boehm himself had not pursued very intensively. Boehm hadn't been very successful in constructing a new piccolo flute and said to Johann Thomas, "You, Mr. Mollenhauer, are the right person for this task. You are young and are capable of working and willing to work, and your knowledge of acoustics will be very helpful." Johann Thomas's piccolos were well respected and played in many orchestras during this time. Many of his instruments won prizes and medals at various exhibitions.

This leads back to where this article began and, of course, our main point of interest. The clarinet mentioned by Oskar Kroll caused quite a stir at the World Exhibition in Paris in 1867. First of all the complicated mechanism was truly innovative. Secondly, the story connected with it is quite interesting too. Johann Thomas had given the clarinet to a friend who was supposed to exhibit it for him in Paris. It is not known for what reason, but the friend did not do what had been expected of him. When Johann Thomas heard about this, he traveled to Paris immediately to take care of the matter himself. All instruments had already been judged by the prize jury so that the

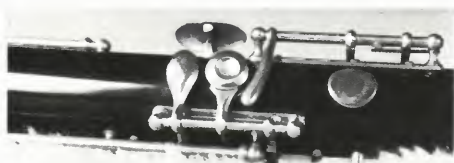


Thomas Mollenhauer at age 30



Letter from Theobald Boehm, February 27, 1866

THE CLARINET



keys for left-hand thumb



thumb rest and keys for the right-hand thumb

arrangement of the keys for the right-hand little finger. Surprisingly, the instrument has an open $c\#/g\#$ key. Obviously this was Boehm's original design with some advantages in the construction of the mechanism. The open $g\#$ key can still be found with flutes (but only very rarely). As a result, the left-hand little finger is occupied with keeping this key down at all times, except when playing a $c\#$ or $g\#$. So, this finger is not available for pressing keys as is required on all modern clarinets! Thomas Mollenhauer's solution was to have all these keys operated by the right-hand little finger and both thumbs with the possibility of alternate fingerings. The register key is not opened by the thumb. It is located in a position where it is opened by the left-hand palm similar to our $a\#/g\#$ key in modern clarinets or the palm keys of a saxophone.

Further details of the metal work are quite interesting. The facing of the mouthpiece is entirely lined with metal. This includes the tip, the rails, the table and the baffle. Baermann described this practice in his clarinet method. All sections where the clarinet is put together are also lined with metal. There is an inlay where the mouthpiece is inserted into the barrel. Perhaps this was meant to give this joint additional support. The ring at the end of the bell is also much larger than is usual today. The ligature is remarkably decorative. It is artfully cut out, and the screws are in the shape of a lyre. Unfortunately the instrument I examined was not in playing condition. The mechanism did not work properly due to the fact that the instrument is never played since it stands in a showcase. So I was unable to judge the instrument's tone

quality (it was reported to have a very strong and clear sound) or what advantages this system might have.

As far as Stephan Mollenhauer knows, the Thomas Mollenhauer system clarinet never went into general production as the instrument exhibited in Paris was the only existing prototype. Perhaps the example of the slow acceptance of the Boehm flute throughout Germany gives us an idea of how difficult it would have been to make this innovative clarinet system known and generally accepted.

For those readers interested in original Mollenhauer instruments some samples can be seen in the following collections:

Fulda, Musikhaus J. Mollenhauer & Söhne (This collection includes the Thomas Mollenhauer-system clarinet.)

Basel, Historisches Museum
Zürich, W Burger Collection
Frankfurt, Historisches Museum
Frauenfeld b. Winterthur, Schloss Museum
Den Haag, Gemeente Museum
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ABOUT THE WRITER...

Bruce Edwards was born in Heidelberg, Germany in 1960. In 1979 he was awarded a first prize at the youth competition *Jugend musiziert*. He studied with Franz Klein at the *Staatliche Hochschule für Musik* in Cologne earning his diploma in clarinet performance there in 1985. He is a founding member of the Ensemble Clarinesque and the Mientka-Edwards-Trio. He performed at the 1998 ClarinetFest in Columbus, Ohio, with the Ensemble Clarinesque and has released three CDs with this group. Other activities include performances with the Cologne Chamber Orchestra, appearances as a soloist with various orchestras and in the productions of *Cats*, *Phantom of the Opera* and *Trouble in Tahiti* in Hamburg.

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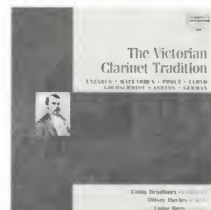
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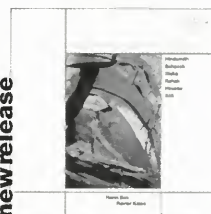
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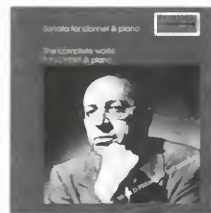
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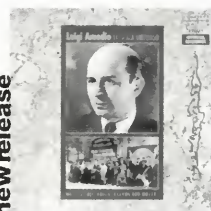
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How does one begin?

by Mary Jungerman

My interest in the music of Karlheinz Stockhausen stems from a long friendship with clarinetist Suzanne Stephens, which began when we met and roomed together during our study with Hans Deinzer in Hannover, Germany, in 1969–70. Since the beginning of Stephens' collaboration with Stockhausen in 1974, the composer has written approximately 50 works for clarinet, bass clarinet, or basset horn, including many ensemble pieces drawn from the large opera cycle *LICHT*. Over the years, Suzanne has sent me many scores and recordings of new works as they have been published, and I have performed the solo version of *TIER-KREIS: 12 Melodies of the Zodiac*.

Suzanne and I have long planned to produce an article or series together about this large and fascinating body of new music for our instrument from one of the 20th century's foremost composers. Nevertheless, when actually faced with the task of writing about this music, I felt overwhelmed by the scores and the implications they contain of a completely new performance practice for wind players. I was therefore delighted to be able to attend the Interpretation and Composition Courses held July 18–25, 1999, in Kürten, Germany. What I discovered there was a microcosm of energy, centered in the person of Stockhausen himself, but radiating outward to a fabulous group of extraordinarily devoted and gifted musicians, technicians, composers, dancers, support staff, community members, audience members, and devoted followers, all dedicating themselves and their talents to the service of a new approach to music making. I came away determined to inspire my American colleagues to learn and perform this music.

For most American musicians, knowledge of the music of Karlheinz Stockhausen consists primarily of having heard, or heard of, the music of the '50s, the electronic music, and the piano pieces. Stockhausen's music is rarely performed in the U.S.A.; except for performances of *HARLEKIN*, *DER KLEINE HARLEKIN*, and *IN FREUNDSCHAFT* by Suzanne Stephens at the 1980 International Clarinet Conference in Denver, I have seen only one live performance of any of his music in the U.S.A., and that was of the "intuitive music" score from 1968, *Aus den Sieben Tagen*, which calls for an ensemble of players to respond to a series of meditative texts by the composer. The new scores Stockhausen has produced at an amazing rate over the past 25 years require skills quite foreign to the traditional orchestral musician or soloist.* These include microtonal scales; speaking, singing and making various other vocal sounds into the instrument; moving and dancing while playing; walking around and through the audience, and even outside the performing hall during the piece; playing from memory; following extremely detailed notation of dynamics and tempos; use of microphones attached to the instrument; inventing, constructing and wearing costumes, acting — in short, playing the part of a character as in a play or an opera.

The commitment of time and energy necessary to learn and perform these new works is impressive; people I interviewed for this article spoke of taking a year, several months of several hours/day, of living with the score for months, to prepare a score to Stockhausen's specifications, which are exact. Even seasoned performers of this music such as Suzanne Stephens, flutist Kathinka Pasveer, or Stockhausen's trumpeter son Markus, who began performing his father's works when he was 16, rehearse for hours each day for several weeks

before a performance, and Stockhausen, with his extraordinarily acute ear and laser-like attention to detail, always finds new advice or corrections for them. Performers speak of the anger and frustration that sometimes results from the challenges of these new works, of pushing themselves and of feeling pushed by Stockhausen until they were ready to break down under the strain.

Why would a person endure such a rigorous course of study in order to learn this music?

In the course of the two weeks I spent in Kürten, I spoke with a number of people from all over the world** who play Stockhausen's recent scores, both seasoned performers and people learning the works for the first time. Their response to the above question was that the demands of this music challenge people to extend the limits of their lives, not only instrumentally but also musically, intellectually, physically, and spiritually, and to struggle with and overcome barriers they thought were immutable. People spoke of breakthroughs into freedoms never before experienced, of life-changing victories over fears, of feeling "free as a bird," and of other deeply felt benefits from working on these scores. Some people mentioned the pleasure of being freed from sitting in a chair and the creativity of being able to move about on stage and portray a character, just as singers have always done. Teachers mentioned the excitement and dedication of students with whom they have worked on these scores, and I witnessed the long hours performers were willing to practice daily in order to prepare their pieces for performance in Kürten.

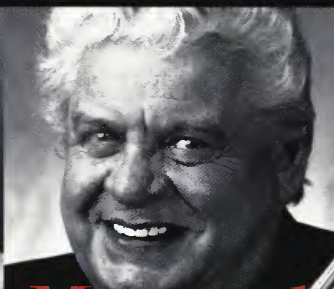
Initially, however, there is the attraction of the music itself, which is constantly inventive, sometimes humorous, and theatrically fascinating. Unfortunately, it is difficult to imagine the full impact of these the-



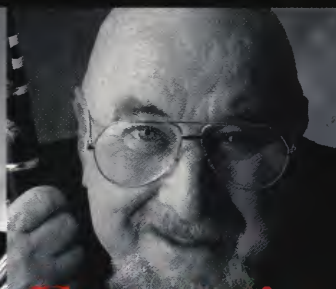
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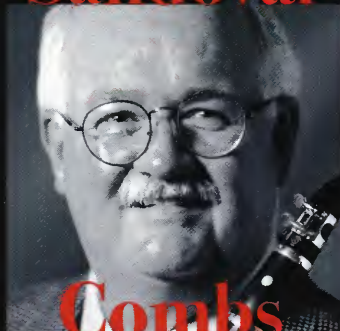
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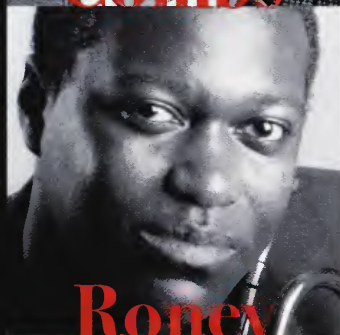
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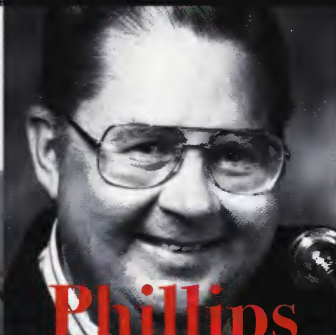
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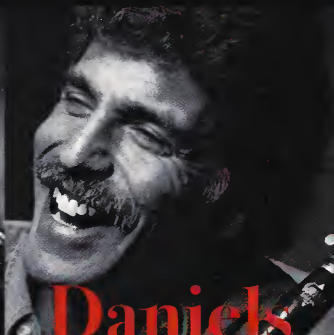
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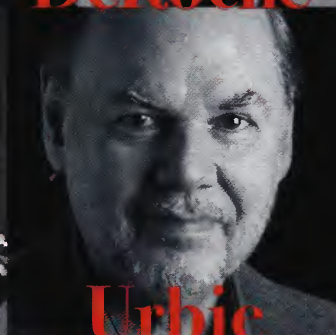
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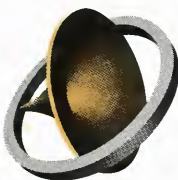
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Marcello Gonzáles practices IN FREUND-SCHAFT



Suzanne Stephens coaches Rumi Sotaklemm during master class on WOCHENKREIS



Karlheinz Stockhausen coaches Michele Marelli in a dress rehearsal for TRAUM-FORMEL

ater pieces, particularly those excerpted from LICHT, with only an aural recording (the photos in the scores help in this regard). It would be wonderful if videos of the pieces were also available, and this is gradually being made possible by the Stockhausen Verlag as resources permit.***

Stockhausen spares no effort to ensure that each listener hears everything in the music, and therefore every singer and instrumentalist is individually miked and the

balance controlled in performance by the composer, who also controls the lighting. Together with careful placement of speakers, so that the sound surrounds the audience, these aspects of performance add immeasurably to the impact of this music. Stockhausen orders every facet of composition and performance, using a complex mathematical and serial system which he calls "formula composition" and which he has used since MANTRA (1970). Because

every note, dynamic, gesture, and articulation relates to the unifying formula governing the piece, unless the player is able to perform the score exactly as notated, and in addition to use his or her own creative energy to create costumes and characterizations, the scores will not live onstage.

The faculty in their master classes continually stressed that players should not try to copy what the original interpreters have done, but to use these performances as a



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Suzanne Stephens wears a basset horn strap designed and made by Jos Peulers of Holland

guide, carefully studying the scores and the recordings and delving within themselves to create new, living performances. The wonder of these master classes and participant concerts for me was how well the many “student” performers, most of whom are professional musicians with diverse careers, were able to do this, and there were some really exciting participant performances.



Rumi Sota-Klemm, basset horn, and Julian Pike, tenor, in a rehearsal of “Mondeva” from DONNERSTAG AUS LICHT (Suzanne Stephens holds a score at left.)

The new scores by Stockhausen present some unique requirements, including circular breathing for some pieces, having the

pieces so well memorized that one can focus in performance on the intricate foot and body movements in the score, and finding



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reeds that have strength enough for the high notes, even under hot stage lights, but are flexible enough to perform all the other requirements in the music. To support the basset horn, Suzanne Stephens uses a neck-strap designed and made by a student of the legendary Dutch bass clarinetist Harry Sparnaay.**** This strap attaches to the pants like suspenders in back and goes over one shoulder, offering great flexibility and preventing too much stress on the vertebrae of the neck. Stephens plays Buffet B \flat , A (Wells B-2 mouthpiece), and bass (low c) clarinets. Her bass mouthpiece is a Vandoren B45, and she uses Vandoren reeds (5 for clarinet, 4 for basset horn, and

3 1/2 for bass). She plays a Leblanc basset horn, but speaks very highly of the new Buffet basset horns. For basset horn she plays a Leblanc L2 mouthpiece. Michele Marelli plays Buffet clarinets and a Buffet basset horn, with a B44 Vandoren basset horn mouthpiece and Vandoren reeds.

Rumi Sota-Klemm plays Wurlitzer clarinets with a German bore but French fingering system and a Leblanc basset horn with a Vandoren B40 mouthpiece. Marcello Gonz  les plays a beautiful set of Rossi clarinets with hand-carved wooden thumb rests.

Most players indicated that their current equipment works fine for these pieces, but that one must develop more flexibility, par-

ticularly for the physical movements required by the music. They also stated that for the most part they did not take any special dance or movement lessons, but just figured things out on their own after studying the scores, although they have worked with Suzanne Stephens or Stockhausen for ideas and corrections. Some pieces must be played partially on the floor, which means learning how to gracefully get up and down while playing! When I asked about possible injuries caused by supporting the weight of the basset horn, Suzanne replied that not only does this not cause injuries, but that in her experience the freedom and flexibility required by these pieces keeps one from being injured. She also mentioned improvements in her embouchure which resulted from working on the opening section of *HARLEKIN*, which demands very flexible soft playing in the upper register.

Since my return from Germany, I have been experimenting with my students by having them move about the room when playing scales or traditional repertoire from memory, and I have done the same myself. The result for me has been a dramatic lessening of shoulder and right arm tension, and some of my students have achieved remarkable improvement in dynamics and ease of high note production; as one student said after trying to move while playing the Debussy *Premi  re Rhapsodie*, "I'm so busy trying not to fall down or bump into things while spinning in circles that I forget to worry about the high notes and chord patterns and they come out!"

One must have dance shoes and comfortable costumes for these pieces. Suzanne and Rumi Sota-Klemm (also a former student of Hans Deinzer) wear ballet slippers during performances and practice sessions, and Michele Marelli bought jazz shoes for his performance of *TRAUM-FORMEL* because they have small heels. Marelli mentioned that his whole family worked together to create the costume he wears for *DER KLEINE HARLEKIN*, and that his father painted "a metaphysical clarinet and something strange" on his costume. He performs *TRAUM-FORMEL* in a tux with a bright blue satin shirt. Rumi Sota-Klemm wore a white costume for her prize-winning performance (with synthesizer player Antonio P  rez-Abell  n) of *WOCHENKREIS*, although she maintains that she will create another costume for future performances of this work for basset horn and synthesizer.

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Indications are given in the score to assist the player in developing the character and costume for a given work. Above all, one should have no fear of being required to look good in a body suit in order to perform these pieces, but we'll probably all be in better shape after practicing them for awhile!

Karlheinz Stockhausen is a deeply spiritual man, and in his many interviews and lectures over the years has discussed his view of music as a means of advancing the evolution of the human spirit. There is much symbolism in these new scores, particularly those from the operas of LICHT; however, even if one does not understand all these intricacies, there is much to be gained from the attempt to master the new pieces. Rumi Sota-Klemm describes her early experiences with Stockhausen's music by saying that at first she had no idea how good the music was. It was not until she struggled and practiced ("like a crazy person — have never practiced so hard in my life") and succeeded in bringing out the subtleties, mastering the tempos, articulations, dynamics, and notes of the scores to Stockhausen's satisfaction, that she realized how strong the pieces really were. Along with several other performers, Sota-Klemm pointed out that this experience has changed the way she approaches traditional music as well, for now she attempts to bring out every nuance and to study the score to discern exactly what the composer wants, whether the composer be Mozart, Brahms, Boulez or Stockhausen. She also mentioned that after learning the Stockhausen works she has developed much more concentration on the stage, which aids her performances of music by other composers as well.

Marcello Gonzáles, teacher of clarinet at San Juan University in Argentina, remembers hearing a recording of a piece by Stockhausen many years ago, but due to the difficulty of getting recordings and scores of the music in Argentina, he was not able to study these scores.

Several years later, he recalls getting "goosebumps" when he heard Suzanne Stephens' recording of HARLEKIN, and he began to learn IN FREUNDSCHAFT on his own, with no recording. He determined that one day he would study with Stephens, and he has attended the Stockhausen Interpretive Course for two summers and continues preparing IN FREUNDSCHAFT, AMOUR and DER KLEINE HARLEKIN. Gonzáles mentions an improvement in his listening skills during months of studying

the pieces, because one must be so particular about every nuance and exactly reproduce all the notation.

How does one begin? Suzanne recommends beginning with the earlier solo pieces such as DER KLEINE HARLEKIN, or IN FREUNDSCHAFT, the latter of which has more limited movements. In general, people seem to memorize the notes first and then begin to add the movements. Rumi Sota-Klemm adds that after learning the notes, she studies the score carefully in order to create a conception of the character she portrays, and then everything comes together more easily. Stockhausen is intensely concerned that everyone understand what he is trying to do in his music, and the physical gestures in a score often correspond to changes in pitch or character within a piece. In his opening speech of the Interpretation Courses, Stockhausen said, "The performer is realizing a spirit. They sing what concerns all of us. They are not expressing themselves, they are not expressing a poetic idea, but they are calling for the elements of God and for the spirits... The instrumentalist... becomes an incarnation of a spirit, so [for example in the score SIRIUS] the trumpet is the morning, the trumpet is east, the trumpet is the youth, is the bud, the trumpet is red, the trumpet is fire, and there are as many characteristics for the soprano and for the bass clarinet and for the bass singer. So everyone opens himself to become this universal spirit."

This is a tall order. It seems to me that the important thing is to begin, to attempt this new way of making music and to be willing to stretch our technical, physical, musical and spiritual selves, even for those of us who may feel that we do not have the time, energy or resources to perfect the scores for public performance. This music seems to change people, and our limitations and objections may melt away as we work.

Obviously the participants and faculty of the Stockhausen Courses are a self-selecting population, but their enthusiasm and dedication to this music has convinced me to try learning some of the scores. I encourage all of my colleagues to consider taking this step as well, and I will be interested to see where our efforts take us.

NOTES

*For a more detailed discussion of the new technical requirements of Stockhausen's recent scores for winds, see Kathinka Pasveer's interview with Stockhausen in *The Clarinet*, Vol. 26, no. 1, December, 1998, pp. 64–68.

**I would like to thank the following performers for taking the time to speak with me about Stockhausen's music: oboist Cathy Milliken (Australia/Germany); clarinetists Suzanne Stephens (U.S.A./Germany), Rumi Sota-Klemm (Japan/Germany), Michele Marelli (Italy), and Marcello Gonzáles (Argentina); flutist Kathinka Pasveer (Holland/Germany); trumpeter Markus Stockhausen (Germany); pianists Ellen Corver (Holland); pianist & synthesizer player Antonio Pérez-Abellán (Spain/Germany); composer and sound/light projectionist Bryan Wolf (USA/Germany); singers Nicholas Isherwood (U.S.A./France) and Julian Pike (England); trombonist Andrew Digby (England/Germany); dancer Michèle Noiret (Belgium).

***Scores, recordings, videos, books, and catalogues of music by Karlheinz Stockhausen are available from the Stockhausen Verlag, Kettenberg 15, 51515 Kürten, GERMANY, Fax: 02268-1813.

****Information about obtaining such a neckstrap is available from Jos Peulers, Ardinkhoek 34, 7021 EZ Zelhem, HOLLAND. Peulers also makes bass clarinet suspender straps with loops through which a belt can pass.

ABOUT THE WRITER...

Mary Jungerman holds degrees in clarinet performance from the University of Houston, a doctorate in clarinet performance, music history, and modern German literature from CU/Boulder, and she studied contemporary music as a Fulbright scholar in Germany.

She has taught on the faculties of the University of Houston, University of Colorado, Northern Michigan University, the University of Wyoming, and the Orpheus School of Music in Houston. She has appeared as soloist with orchestras in Germany, Texas, Colorado, and Michigan and has performed with the Houston Grand Opera, Central City Opera, Colorado Symphony and Colorado Music Festival orchestras, and as principal clarinetist of the Boulder Philharmonic and Colorado Ballet orchestras. For the past 20 years she has been the clarinetist of the COLUMBINE Chamber Players, which she founded in 1977. Currently she maintains a large private studio and teaches on the faculty of the Rocky Mountain School of Musical Arts in addition to freelance orchestral work. For the past few years she has been playing Native American flutes, writing poetry and dabbling in drawing, water color and pastel painting. Jungerman is a founding member of the Performance Art trio, "3 of 3," which recently premiered its new full-length program *Nightvision* at the Changing Scene Theater in Denver, Colorado.

CLARINETFEST '99

OSTEND, BELGIUM

The last ClarinetFest of the century, hosted by the Six family and Claribel, had an impressive list of international performers and exhibitors and was held in the lovely city of Ostend, Belgium, on the shores of the North Sea.

Several members of Claribel, and their native Belgian composers (Norbert Goddaer and Roland Cardon), have written this review of the conference for those who had to miss it. Before commenting on the clarinetists, we want to pay tribute to all the accompanying musicians (pianists, strings, percussionists, orchestra, band...) for the wonderful jobs they all did. The extremely high level of those musicians made it almost easy for the clarinetists to perform. We thank them all for their contribution to the festival.

TUESDAY, JULY 6, 1999

1:00 p.m.: Clarinet friends from all over the world began arriving at the Thermae Palace Hotel along the beach in Ostend and Claribel was ready to show everybody a wonderful time in their home town. From the start of the festival, Guido Six wanted to set the "tone" with a fantastic

opening day! The Six family, (and a couple of friends) opened after words of welcome from Mrs. Marina Willems (assistant mayor for education of the City of Ostend) and Robert Spring (I.C.A. president) with Norbert Goddaer's (*the Sound of*) *muSix*, dedicated to Guido, Chantal, Bert, Jef and Tim. The Sixes wanted this festival to become a big family reunion where people listened to music, met old and made new friends, and enjoyed being in Ostend.

The official opening recital was given by Dr. Robert Walzel (I.C.A. treasurer). Duo Con Fuoco (with Steve Glaser at the piano) offered a wonderful program including two premieres by American composers. The quality of the recital was great. A highlight in the program was the premiere of Jim Balentine's *Nine Wild and Exotic Dances*.

For the first time in history, the traditional host recital was given by a clarinet choir. Since their first appearance in Chicago (1994), Claribel has become one of the favorites of the festivals. Six premieres for clarinet choir, composed by three Flemish and three American composers, were programmed. Highlights included *Dia y Noche* (Willy Soenen) and *Sketches from*

America (Warren Barker). Claribel gave us a new, refreshing program performed with discipline and emotion.

The next recital was called "Friends from Arizona." To understand this title we must go back to the festival in Lubbock (1995) where Robert Spring invited Claribel to perform at Arizona State University in Tempe, Arizona after the festival. It was the best performance Claribel ever gave! Since then, two Arizonans became Claribel's dearest friends: Robert Spring and Charles Aurand. Everybody who has ever seen Robert Spring on stage will admit that he is one of the most exciting personalities of the clarinet today. The program he performed consisted of three pieces that will be on his next CD (*Tarantelle* — released this Fall) and Eric Mandat's *SubstrainS 'O StrataS fearS*, dedicated to him. One should not only listen to Bob Spring, but also watch him during his performance. Astonishing!

Charles Aurand (former host of ClarinetFest 1991) performed with Judy Cloud, soprano (Northern Arizona University-Flagstaff) and Gail Novak, piano (Tempe, Arizona). The wonderful voice of Mrs. Cloud and the nice sound of Mr. Aurand melted together in a less known but very beautiful program for clarinet, voice and piano. The phrasing of this trio was most impressive.

Before having dinner, we listened to one of the best clarinet trios in the world, the Chicago Trio. The members are Julie DeRoche, Larry Combs and John Yeh. Their appearance at previous festivals was always a highlight and so was this. Their ensemble playing, their pure sound and phrasing really touched everyone in the audience. Larry Combs' *Music for Three Clarinets* showed us another aspect of the great talent of this wonderful musician.

The Band of Guides played the final concert in the ClarinetFest in Ghent (1993) and now performed for the Opening Gala Evening at the Grand Auditorium of the Casino. Alain Mertens, Eb player in the Band of the Guides, surprised the audience more (than 1,000) with a superb per-



Sabine Meyer with the Flemish Radio Orchestra, Dirk Brossé, conductor, on the Closing Gala Evening Concert



Marcus Eley



Michèle Gingras



Ricardo Morales



Seiji Yokokawa



Patricia Kostek

formance of the *3rd Concerto* by J.M. Molter. The clarinet section of the Band accompanied him without a conductor. Marc Steckar's *Quatre Vagues d'Ebène* beautifully played by the Quatuor 5RV (Vandoren company) was an important addition to the repertoire. Next was Norbert Goddaer's *Concerto in C Minor* premiered by Eddy Vanoosthuyse. This four-movement concerto has many tricky things and needs much rehearsal for both parts. A highlight of the evening was *Three Brazilian Sketches* by Nelson Ayres. This contemporary piece with a Latin influence for two bass clarinets and band was very exciting and challenging for soloists and ensemble. Henri Bok and Luis Afonso did a wonderful job and got a standing ovation for their performance.

Roland Cardon is one of Claribel's home composers and was commissioned to write a concerto for this evening. Robert Spring gave it a tremendous virtuoso interpretation. The famous American composer, Warren Barker, has been a very good friend of the Six family for many years. His new *Concerto* was premiered by Robert Walzel. The superb band of the Guides, combined with the talent of Bob, guaranteed a great musical moment.

The Band of the Guides has one of the best clarinet sections in the world and ClarinetFest 1999 was a unique occasion to show this to an international audience. The performance Bob Spring and the entire clarinet section gave of *The Carnival of Venice* (Salieri/Strange) will be remembered for a long time. The concert ended with the *March of the Guides*. This was the official signal to move towards the Claribeer bar located in the next room. Finally, after months of waiting we could have a taste of the Claribeer, and it tasted ...great. The

(Sketches by Marco Weber, Zürich, Switzerland)

beer was of the same standards of the performances we had that day: superb, unique and so refreshing!

WEDNESDAY, JULY 7, 1999

The second day of the festival opened with "Oriental Greetings" featuring Song Tu and Im So Lee. Both clarinetists represented the clarinet world of their country in a way they can be proud. Their detail and precision combined with a very beautiful clarinet sound was wonderful and extremely enjoyable.

Next Gregory Smith (Chicago Symphony) premiered Leonard Duarte's *Concerto for Clarinet*. The *Concerto* is a very difficult but wonderful piece that will hopefully be performed often in the future. Greg Smith and Read Gainsford (piano) were great! Floyd Williams performed *Le Tombeau de Ravel* by Arthur Benjamin and other works by Australian composers. Floyd is very well-known in the clarinet world and once more he did a great job at his recital.

The 11:00 a.m. recital was a mixture of American and European performers with



António Saiote



Freddy Arteel



Alain Mertens, *E*clarinet soloist, with the Band of the Guides on the Opening Gala Concert at the Casino Kursaal

Keith Koons playing very smoothly in *Hommage à Klosé* by Damase. Freddy Arteel performed the *Trio Pathétique* by Glinka and Hans Rudolf Stalder surprised the audience with a program on different instruments playing pieces from different styles. It does not happen very often that performers get the chance to hear Messiaen's *Quatuor Pour la Fin du Temps*. Marcel Ancion, I.C.A. chairman for Belgium and one of the godfathers of the clarinet in our Belgium, gave the performance of this unique piece an unbelievable dimension.

"Buffet-Crampon Matinée" featured two Buffet artists with a worldwide reputation: António Saiote is a wonderful, sensitive artist who knows how to control the sound of the instrument in a superb way. Seiji Yokokawa is a great clarinetist with fine technique.

Ensembles had a very important place in this festival, and the second part of the afternoon was always reserved for ensembles. The Würlitzer Trio from Holland presented a very nice program. The high quality of the Würlitzer clarinets combined with the musical talent of the trio were highly appreciated by the audience. Next was a performance of the Quatuor de Paris. The hosts of ClarinetFest 1996 entertained the audience with a wonderful program. It was fun for both the audience and the performers.

The clarinet choirs of the De Paul University (Chicago) and the Lemmens Institute (Belgium) closed the musical activi-

ties of that day in the Thermae Palace. Both ensembles have very fine and talented performers. The De Paul Choir, playing without a conductor, gave a tremendous performance and ended with *Teupisue Edax Rerum* composed by Jennifer Stevenson, one of the members of the ensemble.

Guido Six offered a gala evening to the major sponsors of this festival. He knew that they all would bring their best to show. The Buffet-Crampon Gala Evening brought together Robert Spring, Harry Sparnaay, Philippe Cuper, Jan Guns, António Saiote and Guy Deplus! Highlights included: Philippe Cuper in Bacri's *Trio*, the Walter Boeykens choir, António Saiote and Robert Spring in their performances of the Weber *Coucr-tino* and Norbert Goddaer's *Paganiquesque*

and Ann Boeykens, together with her father, in the Mendelssohn *Coucertpiece*. It was the first time the Walter Boeykens choir had performed at a ClarinetFest and many people enjoyed the wonderful sound of the group.

THURSDAY, JULY 8, 1999

The Clarinet Choir of the University of Oklahoma was honored to have Mr. Paul Breyne, Governor of the Province of West Flanders, in the audience. David Etheridge, host of ClarinetFest 2000, gave a nice program featuring József Balogh as soloist in *Zigeunerweise*, Op. 20 by Pablo de Sarasate. In the next recital Krzysztof Klima featured his 15-year-old son performing on a couple of pieces, which he did very well. Valdemar Rodriguez from Venezuela played an all-South American program. The next recital featured Howard Klug and Ricardo Morales. Klug's performance of *Andante et Allegro* by Ernest Chausson, and Ricardo Morales' interpretation of the first Brahms *Sonata* were highlights, as well as Michael Kibbe's *Serenade*, Op. 131 for two clarinets.

After lunch, Luigi Magistrelli opened the afternoon session with a wonderful Italian program. The sound, the phrasing, and the intonation of this clarinetist were wonderful. The Selmer Matinée was a real French recital with graduates from the French school of clarinet playing (Philippe and Martine Leblanc, Sylvie Hue, Baermann Sextuor, Ensemble Clarinote). Nice sounds, amazing technical skills and a very nice balance of the ensembles were the main ingredients of this wonderful concert. Roger Boutry's



Taking bows after a performance of Messiaen's *Quatuor pour la fin de temps*: violinist Peter Manouilov, pianist Maya Traikova, clarinetist Marcel Ancion, and cellist Kirsten Andersen



Harry Sparnaay on the Buffet-Crampon Gala Evening Concert

Rhapsody and the performance of the Baermann Sextuor were the highlights.

The next concert was performed by the hosts of ClarinetFest 1996 and 1997. Guy Deplus does not need any introduction in the clarinet world (and beyond). This gentleman of the clarinet let us enjoy his talents in music by Milhaud, Schumann, Ravel and Bousquet. The Texas Clarinet Consort entertained us with a very amusing program of American composers. This ensemble is also a real ambassador of the clarinet and tries to convince everybody that playing music is and should always be fun.

The end of day three at the Thermae Palace featured again two clarinet choirs. The Texas Tech University Clarinet Choir of Lubbock (U.S.A.), conducted by Robert Walzel, is a very well-balanced ensemble with many very talented performers. Whatever music they play, it always sounds great. Bach, Mendelssohn (with Raphael Sanders and Lisa Argiris as soloists), Grainger, Respighi — everything was beautiful. The Tokyo Clarinet Philharmony performed for the first time at a ClarinetFest and hopefully it will not be the last. Their great sounds and an amazing technique allow them to play all kinds of music. Fantastic!

The Selmer Gala Evening opened with Jacques Di Donato and Isabelle Duthoit in a very contemporary half hour of music. Next, Jan Jacob Bokun of Poland gave a very nice performance of Malcolm Arnold's *Sonatina* followed by the Quatuor de

Bordeaux with a jazzy-like program including "Indiana" and "Daisy." Sylvie Hue, principal clarinet of the Garde Républicaine, premiered a new trio for clarinet, piano and saxophone by Alain Margoni. The two Japanese pieces for clarinet solo allowed Itakura Yasuaki to show his talents to the audience. Again the Baermann Sextuor won the hearts of all of us with *Rikudim* and *Il Convegno*. To end this Selmer Gala Evening, Jerome Selmer invited all the performers and attendants who play on a Selmer instrument to join the Ensemble Clarinote in a 15-minute program.

FRIDAY, JULY 9, 1999

Norbert Goddaer, the most performed composer of this ClarinetFest, always says that he prefers to listen to young talented musicians than to older performers because of the feeling of youth they show in their playing. So he certainly had to be present on Friday at 8:30 a.m. for the recital given by four former students of Robert Spring. The program they presented was much inspired by their former teacher (Mandat, Komives and Goddaer) and was a splendid opener for this fourth festival day. Lisa Oberlander, Scott Wright, Allison Storochuk and Kelly Johnson did a wonderful job and have a nice future ahead.

For many years, Guido has had a special relationship with Texas because he believes that Texans are very similar to the people of West Flanders in Belgium. They work hard, enjoy life (and the Belgian beer) and always try to bring perfection into their activities. And this is what John Scott, Raphael Sanders, James Gillespie,



Luigi Magistrelli and pianist Sumiko Hojo



Guy Deplus accepting the I.C.A. Lifetime Achievement Award presented by Robert Spring

Doug Storey and Gary Whitman did in "Greetings from Texas." All members of the Texas Clarinet Consort, they had the opportunity to show their individual talents. It was a recital of supreme sound quality, smooth virtuosity, romantic phrasing, and superb musicality.

The last recital of this Friday morning also featured American performers. Bozza's *Bucolique*, one of the French standard pieces of this century, was performed by former I.C.A. president Charles West. Past-president Alan Stanek gave us a very sensitive performance of the *Trio in E♭ Major* by Jeanne-Louise Farrenc in which his co-performers, Read Gainsford (piano) and Stefaan Craeynest (cello) showed their enormous musical talent. Michèle Gingras surprised the audience with some Klezmer music. The program she played with Joss Mosh at the piano was real publicity for this kind of music.

"Greetings from London" was the opening recital for the afternoon and featured Linda Merrick and David Campbell. Ms. Merrick is becoming a real star in contemporary music using a lot of electronics. The whole performance was greatly appreciated by the audience. David Campbell is a fine chamber musician who is worldwide renown for his playing. This reviewer personally likes Mr. Campbell most when he performs with strings and this is what he did in Ostend. Michael Berkeley's *Clarinet Quintet* and Joseph Horowitz' *Diversions on a familiar theme* were performed with the Bingham String Quartet. In *Tibet* by



Members of Claribel and other ClarinetFest staff members being recognized at the final Closing Gala Concert

Charles Camilleri, Godfrey Mifsud, a young clarinetist from Malta, was featured with David.

Luxemburg is one of the smallest countries in the world but it also has some fine clarinet performers. Marcel Lallemand sounded wonderful in the *Sonate*, Op. 45 by Wassili Lobanov. Since József Balogh's first appearance at ClarinetFest 1993 (Ghent, Belgium) he has become one of the big attractions for many clarinet events all over the world. He is a wonderful person who really promotes the clarinet. As musical ambassador of his country he performed an all-Hungarian program that was highly appreciated by the audience.

The "Ladies Recital" featured Eva Wasserman, Patricia Kostek and Maurita Mead. Mrs. Wasserman performed a program with much warmth and conviction. Patricia Kostek was very lyrical and showed her musical flair in a varied program. Maurita Mead has great technical skills and presented a program of Brazilian works in her own personal way.

The Piet Jeegers Clarinet Choir is one of the only professional clarinet choirs in the world and performs at an extremely high level. It is a wonderful ensemble with an amazing technical precision, superb musicality and a wonderful sound.

The fourth evening concert opened with the Massed Choirs of ClarinetFest 1999 featuring the clarinet choirs of De Paul, Texas Tech, Oklahoma, Tokyo, Jeegers,

Claribel and some attendants who wanted to join for this special event. Richard Strange, Director Emeritus of Bands at Arizona State University, was invited to conduct the ensemble in *Rocky Mountain Rising* (J. Spaniola), *Clownery for Clarinets* (H. Stalpers) and *Stars and Stripes*. Warm applause was given to them by the large audience (more than 900).

The Collegium Instrumentale Brugense is undoubtedly one of the best chamber ensembles in the world. Two world premieres and the very difficult Copland *Concerto* were programmed. Patrick Peire, the conductor, and his ensemble did a wonderful

job in accompanying Christopher Jepperson (*Evocations* by James Cohn), Philippe Cuper (*Concerto* by Nicolas Bacri) and Jon Manasse (Copland *Concerto*). The two last performers got a standing ovation from the audience. The Bacri piece is an important addition to the repertoire and hopefully will be performed many times in the future. After the intermission, Eddie Daniels entertained for about one hour with a marvelous Belgian jazz trio (Marc Matthijs, piano; Bart Denolf, bass; Toni Gyselinc, drums).

SATURDAY, JULY 10, 1999

The Flemish Ebony Quartet opened Saturday with a quartet by the Belgian composer Roland Coryn. It is a very difficult piece that is very demanding for both performers and audience. The four talented performers did a great job playing this piece in a remarkable way. Robert Riseling from Canada is a sensitive musician who impresses with his nice phrasing. Norbert Goddaer's *Aubade* especially pleased the audience. Ingolf Dahl's *Sonata da Camera* is not well-known in Europe and was performed by Michael Galvan, professor at Ithaca College. His warm sound and nice technique contributed to a very fine performance of this piece. Kjell-Inge Svensson has performed at previous festivals and is always in for something special. This time he asked the audience to participate in a little quiz when he performed his own *Souvenir de l'Opéra*. People were asked to write down all the titles of the opera melodies they recognized in this medley. Einar Johannesson, a fine musician from



David Campbell with the Bingham String Quartet



Guido Six conducting the massed clarinet choirs of ClarinetFest 1999

Iceland, is a tremendous performer. He shows great musicality and a complete control of the instrument. Marcus Eley's impressive recital included Lateef's *Sonate* and Moore's *Night Fantasy*. Like Robert Spring and József Balogh — performers you also must see at work — Jean Michel Bertelli, a French Yamaha endorser, is at his best when performing charming music like the Finzi *Concerto* and the Farkas *Popular Roumanian Dances*. The subtle way of dealing with little things in the music is one of the strongest points of Jean Michel who gave an outstanding performance.

Past-president of I.C.A., Gerry Errante, is one of the world's leading clarinetists in

contemporary music, using new technologies and electronics. A ClarinetFest would not be complete without a performance by him. Errante gave a very interesting program that opens a lot of possibilities for future clarinet playing. Jonathan Cohler's recital showed us again the talents of this American artist. His warm sound and great virtuosity were greatly appreciated by the audience, especially in Milhaud's *Scaramouche*. Italy, famous for its outstanding clarinet players, was represented by the Quartetto Martesana. The four members all have a wonderful technique and a superb sound which reflected in the expression they put in the music. The audience appreciated *L'histoire du Tango* by Astor Piazzolla.

There are many clarinet trios all over the world but there is only one Trio di Clarone. The perfection of the performances of this ensemble was reflected in two Mozart arrangements for three basset horns.

The last Gala Evening organized by a sponsor was the Leblanc Gala Evening that took place at the Thermae Palace Hotel. The first part featured chamber music with Andrew Roberts from England, Richard Hawkins from the U.S., Vladimir Fiskov from Ukraine and Corrado Giufreddi. Mr. Giufreddi is an Italian performer of international level who appeared for the first time at this festival. Eddy Vanoosthuysse conducted the Leblanc Clarinet Ensemble in the second part of the concert and accompanied Eddie Daniels and Corrado Giufreddi in *Il Convegno*. John Scott and James Gillespie gave us a wonderful interpretation in a superb arrangement of Krommer's *Double Concerto* (arranged with clarinet choir accompaniment by Dennis Fisher). Leslie Bassett's *Six Duets* were played by

Julie DeRoche and Larry Combs. Larry gave us a surprise with Eddie Daniels in an improvised jazz duet. *Csardas* by Monti and *Perpetual Motion* by Paganini were perfect pieces to show the talent of all the members of this wonderful ensemble.

SUNDAY, JULY 11, 1999

Many Flemish performers were scheduled for the final day of ClarinetFest 1999. Two young international competition winners opened the series with dazzling performances. Nicholas Baldeyrou (France) and Antonio Montesinos (Spain) are names to remember as they will certainly have a great career. Nineteen-year-old Nicholas gave a very virtuosic performance of Messager's *Solo de concours* and Antonio moved everybody with his lyrical approach to Schumann's *Three Romances*. Klarikatesse performed *Liber Tango* by Astor Piazzolla with the arranger of the piece, Ronny Verbiest, playing the accordion. Bianca Vandemaale, professor at the Ostend Conservatory, played pieces by Prinz and Stekke, and Tamara Cuypers, a Claribel member and now studying with Robert Spring at Arizona State University, performed the Brahms *Trio*. Both young ladies made us proud to be Flemish, as did the Arghul Quartet in the next recital. This ensemble performs with fine ensemble playing and nice musicality.

Two big names in the history of the clarinet ended this morning session. Walter Boeykens performed the Brahms *Quintet*. For this special occasion Boeykens had invited his own ensemble to play with him. The British Clarinet Ensemble was formed a couple of years ago and performed for



Belgian composer Norbert Goddaer, the most performed composer of the week

the first time at a ClarinetFest with an all-British program that was well received by the audience. Charles Hine is a fine conductor who works hard to bring the ensemble to the highest possible level.

A huge crowd showed up for the 2:00 p.m. recital as one of the most famous instrument makers of today, who also plays on his instruments, was scheduled. Luis Rossi presented a wonderful recital of a very high musical level. Especially memorable was his unique performance of the *Stanford Fantasy No. 1* with the Arco Baleno String Quartet of Belgium. The same quartet played the winning piece for clarinet quintet of the Composition Contest of the City of Ostend, written by Standford. This piece was premiered by Hedwig Swimberghe, second clarinet of the Flemish Radio Orchestra and professor at the Brussels Conservatory. Mr. Standford was in the audience. Britain's Victoria Soames might be the only clarinetist to have her own CD label. She impressed the audience with her interpretation of the Copland *Sonata*.

The Flemish Quartet and the Caracas Clarinet Quartet were scheduled to end all the musical activities at the Thermae Palace Hotel. Those two young ensembles gave what we expected from them after having heard them on previous occasions — a dazzling show with fantastic clarinet playing, young musical power and lots of humor. You have to see them because it is so difficult to review in words. Like my co-authors of this review already said, music must be fun, and that is exactly what those two ensembles stand for.



Eddy Vanoosthuyse and the Leblanc Benelux Clarinet Choir on the Leblanc Gala Evening

After this final recital at the Thermae Palace Hotel, the Embassy of Chili had a surprise for the audience. To honor the work of Luis Rossi, they organized a wine tasting with wine from their country. This gesture was greatly appreciated by all of us.

The final Closing Gala concert was a summary of ClarinetFest 1999. Guido and his crew presented new and established performers, new and standard repertoire, extremely high level of performances, and a lot of fun. The last concert had it all: a wonderful orchestra conducted by the talented Dirk Brossé, in Bernstein's *Candide*, three new pieces commissioned for this big final concert, Henk Soenen premiering his father's new *Concerto*; Howard Klug premiering Norbert Goddaer's *Cool Inventions* and Eddy Vanoosthuyse premiering Dirk Brossé's *War Concerto*. Both performers and composers let us enjoy their

musical talents and skills. Standard repertoire was performed by Walter Boeykens (Rossini, *Introduction, Theme and Variations*), Ricardo Morales (Weber *Concerto No. 2*) and Sabine Meyer (Giampieri, *Fantasia di Concerto Rigoletto*).

ClarinetFest 1999 is over. Those who attended it went home with a happy feeling to have been present at a truly international event. Those who did not attend will certainly hear echoes of it from their friends. A huge thank you to Guido Six, his family, and Claribel Clarinet Choir for presenting a wonderful festival of music, friends, beer and chocolate in Belgium.

ABOUT THE AUTHORS...

Roland Cardon and Norbert Goddaer are two Flemish composers who have written a great deal for Claribel and who are to



Philippe Cuper with the Collegium Instrumentale Brugense, conducted by Patrick Peire, performing the world premiere of Nicholas Bacri's *Concerto*



The De Paul University Clarinet Choir



Victoria Soames



On the "Greetings from Ostend" recital were Klarikatesse: clarinetists Frank Markey, Eric Jonghman, Filip Vanhoutte, Jef Vandenbulcke, accordionist/arranger Ronny Verbiest and bassist Frank De Laet

be considered members of the clarinet family. Eight Claribel members also added to this review.

Addendum: Our "Create Your Own CD" project was very successful as people could create a CD with their favorite pieces from every concert. All of the recorded pieces are listed immediately following this article for everyone to see the repertoire performed at ClarinetFest 1999. It is still possible to order CDs. Send Guido a list of pieces (use the code in the left column) and ask him for more details. Guido's address is on page 3 of the magazine.

WORKS PERFORMED AT CLARINETFEST '99

Opening — 1:30 p.m. (CD901)
0001 muSix, GODDAER Norbert
Souvenir from ClarinetFest 1997 (CD901)
0002 Nine Wild and Exotic Dances,
BALANTINE James
0003 Dance Suite, NELSON Robert
0004 Sonata: Dance, BAKER David



Eddie Daniels and Larry Combs after their impromptu jazz duet

0005 Klez Muzik, SARGON Simon
Claribel Welcomes the World — 2:45 p.m. (CD902)
0006 Three Shortys, CARDON Roland
0007 Caprice, COHN James
0008 Theme and Dance, GODDAER Norbert
0009 Sweet Light's Reflection, SPANIOLA Joseph
0010 Dia y Noche, SOENEN Willy
0011 Sketches from America, BARKER Warren
Friends from Arizona — 4:15 p.m. (CD903) 0012
Allegro molto vivace, MENDELSSOHN Feli,
0013 SubtrainS 'O StrataS fearS, MANDAT Eric
0014 Scherzo — Tarantella, WIENIAWASKI Anton
0015 Aus Tiefer Not, WELLS Thomas
0016 The World is Mad, HEAD Michael
0017 Aus Flügeln des Gesanges, LACHNER Franz
0018 Three Songs of Innocence, COOKE Arnold
Chicago Trio — 5:30 p.m. (CD904)
0019 Trio Op.8, No.3, BOUFFIL Jacques
0020 Five Episodes for Three Clarinets,
WESTERBERG Kurt
0021 Julie and the Two Boys, PRINZ Alfred
0022 Trio for B \flat , A and Bass, BAMERT Matthias
0023 Music for Three Clarinets, COMBS Larry
Opening Gala — 8 p.m. (CD90 2cd!!)
0024 Concerto for E \flat Clarinet,
MOLTER J. Melchior
0025 Quatre Vagues d'Ebène, STECKAR Marc
0026 Concerto in c minor, GODDAER Norbert
0027 Three Brazilian Sketches, AYRES Nelson
0028 Concerto, CARDON Roland
0029 Concerto, WARREN Barker
0030 The Carnival of Venice,
SALIERI/STRANGE R.
0031 March of the 1e Regiment o/t Guides,
BENDER Valentin
Oriental Greetings — 8:30 a.m. (CD906)
0032 Sound of Parmiar, HU Bijing
0033 Sonata, BERNSTEIN Leonard
0034 Première Rhapsody, DEBUSSY Claude
0035 Rhapsody, OSBORNE Willson
0036 Korean Essay, PAIK Seungwoo
0037 First Solo for Clarinet, ROMERO Antonio
Recital — 9:45 a.m. (CD907)
0038 Concerto, DUARTE Leonard
0039 Ulpirra, EDWARDS Ross
0040 Le Tombeau de Ravel, BENJAMIN Arthur
0041 Tango, VELLA Richard
0042 Monolog No. 3, KOCH Erland v.
0043 Allegro Appassionato, DVORAK Antonin
0044 Variations, WEBER Carl Maria von
Recital — 11 a.m. (CD908)
0045 Hommage à Klosé, DAMASE Jean-Michael



Isabelle Duthoit and Jacques Di Donato on the Selmer Gala Evening Concert

0046 Basso Ostinato, SHCHEDRIN/MJULBERG
 0047 Comma, BERIO Luciano
 0048 Choral with Variations, EYCK Jacob, van
 0049 Mosaik for Clarinet Solo,
 LEHMANN Hans Ulrich
 0050 Linoi for Bass Clarinet in A,
 BIRTWISTLE Harrison
 0051 Lia's Kon, GISTELING Elias
 0052 Trio Pathétique, GLINKA Mikhail
 Quatuor pour la fin du temps — 1:30 p.m. (CD909)
 0053 Quatuor pour la fin du temps,
 MESSIAEN Olivier
 Buffet-Crampon Matinée — 2:45 p.m. (CD910)
 0054 Aria, SANTOS Joly Bruga
 0055 Solo de Concours, RABAUD Henri
 0056 Time Pieces, MUCZYNSKI Charles
 0057 4 Pieces in Bird Shape, YOSHIMATSU T.
 0058 Un Miroir Cassé, YOKOKAWA Seiji
 0059 Sonata, POULENC Francis
 Clarinet Ensembles — 4:15 p.m. (CD911)
 0060 Divertimento No. 2, MOZART
 0061 Variations on a theme by I.J.Pleyel,
 KROMMER Franz Vincenz
 0062 Malinconia, YSAYE Eugène
 0063 Tre Pezzi, LOEVENDIE Theo
 0064 Woodwind Revels, ENDRESEN R.M.
 0065 Entrées, DESPORTES Yvonne
 0066 Variations on a theme by Gluck,
 HUMMEL Johann Nepomuk
 0067 Tableaux d'enfance,
 KATCHATURIAN Aram Ilitch
 0068 Traveling, TRUILLARD Robert
 0069 Bénit soit-il, BALSAC Jean Claude
 Clarinet Choirs — 5:30 p.m. (CD912)
 0070 A Quiet Place,
 CARMICHAEL/COMBS Larry
 0071 Canonic Suite — Deciso, CARTER Elliot

0072 Monochrome III, SCHICKELE Peter
 0073 Tempusne Edax Rerum,
 STEVENSON Jennifer
 0074 Andante, MOZART/THILDE Jean
 0075 Cyclic Harmony, BULLARD Alan
 0076 Pets, HARVEY/STIJNEN Jo
 0077 Chorale and Dance, NELHYBEL Vaclav

Buffet Crampon Gala Evening — 8 p.m.
 (CD913 2cd!!)
 0078 Round of the Goblins, BAZZINI
 0079 — for Bass Clarinet, WESLEY-SMITH
 0080 Im Vokston, BACRI Nicolas
 0081 Disco Toccata, CONNESSON Guillaume
 0082 Five Bagatelles, PARKER Philip
 0083 Tango from Benvenuta, DEVREESE Frédéric
 0084 Trio Pathétique, GLINKA Mikhail
 0085 Fantasia & Fugue, BACH Johann Sebastian
 0086 Concertino, WEBER Carl Maria von
 0087 Concert Piece No. 2, MENDELSSOHN Felix
 0089 Paganinesque, GODDAER Norbert
 Up to ClarinetFest 2000! — 8:30 a.m. (CD914)
 0090 Divertimento No. 1, KV 135, MOZART
 0091 Toccata and Fugue in D Minor,
 BACH/SMITH Jerry Neil
 0092 Four Etudes for Clarinet Choir,
 HENNAGIN Michael
 0093 Send in the Clowns,
 SONDHEIM/SMITH Jerry Neil
 0094 Zigeunerweisen, opus 20,
 SARASATE Pablo de
 0095 Summertime, GERSHWIN/SMITH Jerry Neil
 0096 Dodecaphonic Essay, DELBORGO Elliot
 Recital — 9:45 a.m. (CD915 without Klima!!)
 The pieces played by Krzysztof Klima are not
 available on CD!
 9999 Thema con Variazione, FRANÇAIX Jean
 9999 Dance Preludes, LUTOSLAWSKI Witold
 9999 Prelude, PENDERECKI Krzysztof
 0097 Tonada y Cueca, GUASTAVINO Carlos
 0098 Fantasia, VILLA-LOBOS Heitor
 0099 Contradanza, de RIVERA Paquito
 0100 Vals Venezolano, LAURO Antonio
 Recital — 10:45 a.m. (CD916)
 0101 Beyond Dancing, ZONN Martin Paul
 0102 Sonate, GENZMER Harald
 0103 Andante et Allegro, CHAUSSON Ernest



Clarinetist Henk Soenen, composer Willy Soenen, and the Flemish Radio Orchestra conducted by Dirk Brossé after the world premiere of Soenen's Concerto on the Closing Gala Evening Concert

- 0104 Fantasia on The Opera "La Traviata" by
Giuseppe Verdi — Andante/Allegro/Allegretto
Scherzando/Andante con espressione/Allegro
Brillante, LOVREGLIO Donato
- 0105 Sonate in f minor, opus 120, nr. 1,
BRAHMS Johannes
- 0106 Meeting, PRINZ Alfred
- 0107 from Serenade, opus 131, KIBBE Michael
Greetings from Italy — 1:30 p.m. (CD917)
- 0108 Sonata, SCIROLI Gregorio
- 0109 Serenata, CAVALLINI Ernesto
- 0110 Two Aforisms from Mozart's Requiem,
LAZZONI Stefano
- 0111 Una voce poco fa, ROSSINI Gioachino
Matinée Selmer — 2:45 p.m. (CD918)
- 0112 Sonate for B \flat and A clarinet,
POULENC Francis
- 0113 Sur Trois Peintres Flamands,
MARGONI Alain
- 0114 Rhapsodie, BOUTRY Roger
- 0115 Tango — Guaracha, MORTON Gould
- 0116 Cortège Burlesque, CHABRIER Emmanuel
- 0117 Farce Funèbre Informe, CROUSIER Claude
- 0118 Charlie, TROTOUX Jean-Marie
Souvenirs from ClarinetFest 96 & 97 (CD919)
- 0119 Sonatina, MILHAUD Darius
- 0120 Fantasiestücke op. 73, SCHUMANN Robert
- 0121 Pièce en forme de Habanera,
RAVEL Maurice (G.Hamelin)
- 0122 Solo de Concours, BOUSQUET Francis
- 0123 Overture, DEAN Paul (not performed)
- 0124 Blues for Stephanie, HOLT Darrell
- 0125 Spirituals, arr. James BALENTINE
- 0126 Little Suede Shoes, PARKER C/Rick Stitzel
Clarinet Choirs — 5:30 p.m. (CD920) 0127
Fugue in g minor, BACH/Elton CURRY
- 0128 Concert Piece # 1,
MENDELSSOHN/Ronald SCOTT
- 0129 Australian Up — Country Tune,
GRAINGER/Fred J.ALLEN
- 0130 Dances, Suite #2,
RESPHIGI/ Michael BOONE
- 0131 Mississippi Rag,
KRELL/Arthur FRACKENPOHL
- 0132 Overture "The Barber of Sevilla" (1816),
ROSSINI Gioachino ...
- 0133 Clarinet's Spring, MIKI Minoru
- 0134 Golligwog's Cake-Walk, DEBUSSY Claude
- 0135 Adagio Cantabile from Piano Sonate nr. 8
(Pathetic) (1797-8), BEETHOVEN
- 0136 Holberg Suite opus 40, GRIEG Edvard
Selmer Gala Evening — 8 p.m. (CD921 2cd!!)
- 0137 .Impro.Souffle, Di DONATO/DUTHOIT
- 0138 Domaines, BOULEZ Pierre
- 0139 Hep!, APERGHIS Georges
- 0140 ko LHO, SCELISI
- 0141 Harmonie, APERGHIS Georges
- 0142 Esprit Rude, Esprit Doux, CARTER Elliot
- 0143 Hoquet, APERGHIS Georges
- 0144 ko LHO, SCELISI
- 0145 From the Shadow to the Night,
VAJDA Gergely
- 0146 The Wind from the Sea, GRUNZIEN Jacek
- 0147 Sonatina, ARNOLD Malcolm
- 0148 Suite Hellenique, ITURRALDE Pedro
- 0149 Tres Palabas, FARRES/RANGUIN
- 0150 Indiana, arr. HOLCOMBE Bill
- 0151 Daisy, BOTH Heinz
- 0152 Indifference, COLOMBO & MURENA
- 0153 Rhapsodie (excerpt), BOUTRY Roger
- 0154 Sur Trois Peintres Flamands,
MARGONI Alain
- 0155 Clarinet Solitude, YAUSA Joji
- 0156 Renga, KITAZUME Michio
- 0211 Rocky Mountain Rising, SPANIOLA Joseph
- 0212 Clownery for Clarinets, STALPERS Harry
- 0213 Stars and Stripes Forever,
SOUSA John Philip
Vandoren in Concert (CD930 without Manasse!!)
- 0214 Evocations, Op. 75, COHN James
- 0215 Concerto, BACRI Nicholas
9999 Concerto, COPLAND Aaron
The piece played by Jon Manasse is not available
on CD!
Jazz at the Casino
9999 Recording not available
Good Morning Saturday — 8:30 a.m. (CD931)
- 0216 Clarinet Quartet, Op. 31b, CORYN Roland
- 0217 Aubade, GODDAER Norbert
- 0218 Hommage á Manuel de Falla, KOVACS Béla
- 0219 Two Movements, WEINER Leo
- 0220 Sonata da Camera, DAHL Ingolf
North European Recital — 9:45 a.m. (CD932)
- 0221 A Fauns Luncheon, DAHL Viking
- 0222 Souvenir de l'opéra,
STEVENSSON Kjell-Inge
- 0223 Blik (Reflection or Gleam), MASSON Askel
- 0224 Le Rêve, MÜLLER Iwan
- 0225 Untitled, THORKELSDOTTIR Mist
Rico in Concert — 10:45 a.m. (CD933)
- 0226 Episodes, BATISTE Alvin
- 0227 Parenthetically, DAVIS Anthony
- 0228 Coty, HILLIARD Quincy
- 0229 Sonate for clarinet and piano, LATEEF Yusef
- 0230 Night Fantasy, MOORE Dorothy
Yamaha in Concert — 12 p.m. (CD934)
- 0231 Two Majorcan Pieces, HOROVITZ Joseph
- 0232 Concerto, FINZI Gerald
- 0233 Danses Populaires Roumaines,
FARKAS Ferenc
Modern Times — 1:15 p.m. (CD935)
- 0234 X, WESLEY-SMITH
- 0235 Echoes of Blue Light, QUIN Douglas
- 0236 Theme and Absurdities , BERMEL Derek
- 0237 Silent Tears, ERRANTE & TOOMEY
- 0238 Captured Light, TERRY Peter
- 0239 Swing Bridge, BRIDGE Swing
Recital — 2:30 p.m. (CD936)
- 0240 Parable XIII, PERSICHETTI Vincent
- 0241 Scaramouche, MILHAUD Darius
- 0242 Sonatina, HOROVITZ Joseph
- 0243 LaRidda dei Folletti Burloni,
MAURI Sergio L.
- 0244 Histoire du Tango, PIAZZOLLA Astor
- 0245 Antiche Danze Ungheresi del sec.XVII :
Intrada — Lassù — Lapockàs tanc — Ugros,
FARKAS Ferenc
Trio di Clarone — 4 p.m
9999 Recording not available
Leblanc Gala Evening — 7:30 p.m. (CD937 2cd!!)
- 0246 Three Intermezzi, STANFORD Charles
- 0247 CUSP for Solo Clarinet, FITKIN Graham
- 0248 Sonata, DENNISOW Edison
- 0249 Concertino, WEBER Carl Maria von
- 0250 Chanson d'Automne,
TSCHAIKOWSKY Peter
- 0251 Divertimento on Trovatore,
BASSI/CAVALLINI
- 0252 Petillances, GODDAER Norbert (not performed)
- 0253 Russlan and Ludmilla, GLINKA/HAHN
- 0254 6 Duets, BASSETT Leslie
- 0255 Allegro from Concerto Op. 35,
KROMMER/FISHER
- 0256 Gymnopedie No. 1, SATIE Eric
- 0257 Cszardas, MONTI/KOVACS
- 0258 Il Convegno, PONCHIELLI/CARDON
- 0259 Perpetual Motion, PAGANINI/HAHN
Good Morning Sunday — 8:30 a.m. (CD938)
- 0260 Assonance, JARELL Michael
- 0261 Solo de Concours, MESSENGER André
- 0262 Progressions, WAIGNEIN André
- 0263 Récitatif et Air Gay, BAILLY Jean
- 0264 Accurate, ROMERO RAMIREZ A.
- 0265 Three Romances, SCHUMANN Robert
Greetings from Ostend — 9:30 a.m. (CD939)
- 0266 Fugue in g minor, BACH/VERBIEST Ronny
- 0267 Liber Tango, PIAZZOLLA/VERBIEST Ronny
- 0268 Meditation, PRINZ Alfred
- 0269 Impressions de Cinéma, STEKKE Léon
- 0270 Trio in a minor Op. 114 , BRAHMS Johannes
Greetings from Antwerp — 11 a.m. (CD940)
- 0271 Vier Kontrasten, MAES Jef
- 0272 Moon River, MANCINI Henri
- 0273 Arghulesques, VAN DER ROOST Jan
- 0274 Ne me quitte pas, BRELL Jacques
- 0275 A Playful Quartet, DECANCO Raymond
- 0276 Quintet, BRAHMS Johannes
Clarinet Choir — 1 p.m. (CD941)
- 0277 Concertino, BALL Michael
- 0278 Nebula 1, ROXBURGH Edwin
- 0279 Towards the Wind, BAILEY Anthony
- 0280 Gordian Knots, WOOLFENDEN Guy
Recital — 1:50 p.m. (CD942)
- 0281 L'Histoire du Tango, PIAZZOLLA/Luis ROSSI
- 0282 Sonata op. 169, ATEHORTUA Blas
- 0283 Fantasy nr.1, STANFORD Charles Villiers
- 0284 Micron, GUINJOAN Joan
- 0285 Invention, BURSHTIN Michael
- 0286 Fantasy Quintet, STANDFORD Patric
Dimanche Selmer — 3:15 p.m. (CD943)
- 0287 7th Sonata, LEFEVRE Xavier
- 0288 Sarabande et Thème Varié, HAHN Reynaldo
- 0289 Fantaisie, GAUBERT Philippe
- 0290 Arlequin, CAHUZAC Louis
- 0291 Concerto, 3rd Mvt, GOTKOVSKY Ida
- 0292 Tonados and Cueca, GUASTAVINO Carlos
- 0293 Sonata, COPLAND Aaron
Clarinet Ensembles — 4:30 p.m. (CD944)
- 0294 Maria de Buenos Aires y Tango,
PIAZZOLLA Astor
- 0295 Ulla in Africa, WIBERNEY Heiner
- 0296 A Klezmer Wedding, CURTIS Mike
- 0297 Csardas, MONTI Vittorio
- 0298 Fuga con Pajarillo,
ROMERO/MONTILLA Jorge
- 0299 Wapango, D'RIVERA Paquito
- 0300 Danza Negra, LECUONA/MONTILLA Jorge
- 0301 Danza Caracteristica, BROUWER Leo
- 0302 El Presagio, HIDALGO/MONTILLA Jorge
- 0303 Preludio y Quirpa,
ROMERO/Caracas Quartet
- 0304 Closing Gala Evening — 8 p.m. (CD945)
- 0305 Candide, Overture, BERNSTEIN Leonard
- 0306 Concerto, SOENEN Willy
- 0307 Cool Inventions, GODDAER Norbert
- 0308 Introduction, Theme and Var,
ROSSINI Gioachino
- 0309 Fantasia Di Concerto Rigoletto, HER-
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- 0310 Concerto No. 2, Op. 74, WEBER
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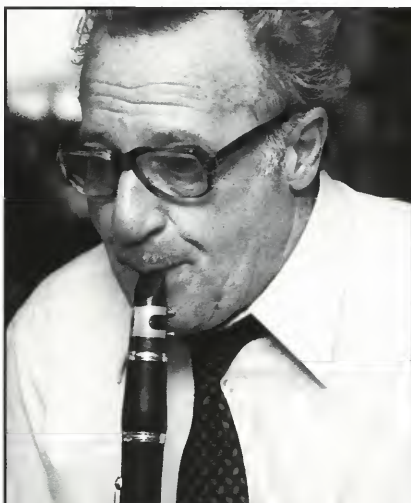
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Frank Sabin
ca. 1994

by
Conrad Josias

Remembering Frank Sabin A Secret Achiever

On rare occasions in the past when I've been exasperated at my children, who are now all adults and have done well for themselves in spite of me, I've sometimes said, "The trouble with you kids is that you just won't let me live your lives for you."

Similarly, I often thought, *Frank Sabin, if only you had let me lead your life for you, you might have been the best-known clarinetist in the U.S. or, indeed, the world instead of the relatively unknown player you are today.* Others who knew him well may have also felt the same way, though probably none as strongly as I. But paradoxically, if he *had* led the life I would have prescribed for him, I would never have met him and would not have had the occasion to write this remembrance.

Franklin Sabin, clarinetist and teacher, died at age 77 in Southern California in November 1998 after suffering for several years from complications resulting from Alzheimer's disease. A world-class clarinetist, Sabin in healthier days seemed to go out of his way to avoid the recognition and success the world was prepared to confer on him.

When asked by a mutual friend, clarinetist Jim Lythans, to write a remembrance of Frank for *The Clarinet*, I declined at first. Jim had posted a message earlier about Frank's passing on the Internet's *Klarinet* list, and that announcement would have to do. After a warm relationship of 32 years, Frank and I became estranged shortly after his 70th birthday in 1991, and my attempt to reestablish our communication was not re-

ciprocated. Unknown to Frank, I had been informally making notes of our conversations for a few years and had been keeping a notebook in which I transcribed his personal comments about his life, intending at some future time to write a short biography. He had persuaded me to write such a biography about his friend, Harry Keller ("Born 30 Years Too Soon," February–March 1989

issue of *The Clarinet*); and Frank's and Harry's mutual friend, Matt Utall, urged me to do the same for Frank. *How ironic*, I thought. *Unless someone else also knows the details I've outlined in my notebook, Frank's story will never see the light of day.*

But, although there were persuasive deterrents to my writing Frank's story, I was troubled by the thought that he was too much a part of my life for me to remain silent about his death.

Perhaps Frank's unusual behavior that led to our estrangement might have been caused by his approaching illness. There were also other reasons to reconsider my animus. In 1959, after 13 years of aimless musical experiences, I became so discouraged with my chronically poor clarinet sound that I planned to give up the instrument. Frank was known then as a teacher who stressed sound quality; so meeting him was opportune for me. I remember Frank at that time as a diplomatic and perceptive technique troubleshooter who became my mentor, talking me out of abandoning the clarinet, and then helping my avocational musical career to flourish. He had begun by convincing me that limitations such as mine were not usually genetic in nature as I had thought but were instead due to a lack of adequate foundation, a correctable shortcoming. Perhaps, after all, I *would* write something — not a biography as I had first planned, but instead a brief commentary about a man so gifted he could have risen to the peak of his profession had he pursued his opportunities.

Sabin studied with several teachers, the most noteworthy of which were Kalman Bloch and Henri DeBusscher, both members of the Los Angeles Philharmonic. Unlike Bloch, who at the time was the orchestra's principal clarinet, DeBusscher was an oboist, and his coaching focus was on musicality and not technique. Sabin also studied in the early 1940s with a mysterious Mr. Kuhn, who showed up one day at his doorstep after hearing him practicing. He offered his services and then completely disappeared some time later when he decided there was nothing else to impart to his student. Sabin's idol was Ralph McLane, and his sound was similar to McLane's, which in his later years, according to McLane's friend, David Weber, included vibrato. But, unlike McLane and some of his famous students who played double lip, Sabin used a single-lip embouchure.

Sabin played principal clarinet for many years in the Pasadena Symphony, which, in those years, was a highly rated Southern California training orchestra. He viewed the Bloch family as friends, and from time to time Kalman and his daughter, Michele (later Michele Zukovsky) came to hear him play. He was widely regarded as a clarinetist's clarinetist, and was one of the few regional players not affiliated with a major orchestra whom other professionals went out of their way to hear.

On one occasion, Frank and I discussed other colleagues of his who had achieved great success in their musical careers. Two of those people were Mitchell Lurie and flutist Doriot Anthony Dwyer. Among the minutia of our many conversations, I remember Frank talking about the flutist's mother, who had an aversion to the sound of the clarinet. Yet, somehow Frank's sound pleased her, although she couldn't quite tell why. Frank helped her narrow it down to the intensity and shimmering quality of his sound. He played with a muscular and focused sound, ornamented with a small, refined vibrato, and because few, if any, American orchestral clarinetists in those years used vibrato, it hadn't occurred to her that it was part of what distinguished Frank's sound from those of other players.

I remembered hearing Dwyer in the early 1950s at my monthly Boston Symphony subscription concerts in New York City. I asked Frank, who knew her well, how a woman was able to win a first-desk position in such a major orchestra in those early mostly-male days. He said she played all the requested audition pieces at Boston

from memory and knocked everybody's socks off. I told him that I was sad that, after all those years, he, himself, never had such a chance at a seat in a major orchestra.

It was then that he admitted wistfully, "Oh, I've had my chances." In the summer of 1943, while living in Southern California, he had developed enough of a national reputation (possibly through his orchestra tours with Leopold Stokowski) to be invited to play an extended recording session with the Boston Symphony as a substitute for Victor Polatschek, their principal clarinet, who had announced his retirement. At the completion of the session, conductor Serge Koussevitzky offered Frank the chair on a permanent basis. He returned to California without making a decision, and then after two weeks of temporizing, he turned the Boston Symphony's offer down. At the time, he had a draft-deferred position at a war plant in Altadena. He reasoned that, if he accepted the Boston Symphony offer, because he was then 22 and able-bodied, he would soon be drafted. He further believed that, even if he were to become a military-service musician, he would not survive the war, because he was convinced that most musicians were dying like flies on the battlefield. He decided to stay put. The story left me speechless, and I imagine it must have driven his friends and admirers at the time to distraction.

As I questioned him further, I learned that opportunity knocked more than just once. After the war, he was offered first chair in two other major orchestras, one of which was the San Francisco Symphony. He said that Dr. Richard Lert, conductor of the Pasadena Symphony, had somehow talked him out of accepting both offers. Lert valued Frank's musicianship and presence in the orchestra highly, and his effort to retain him as his principal clarinet was most likely only a matter of enlightened self-interest. Had Lert used the same reasoning applied to his other alumni, he might have persuaded Frank to accept new opportunities offering growth and, most important, recognition.

Lert and his well-known novelist wife, Vicki Baum of *Grand Hotel* fame, emigrated to the U.S. from Germany in the 1930s. It had been reported that Lert, who had studied with the famous German conductor Arthur Nikisch, at one time had been approached to consider the stewardship of the Cleveland Orchestra but for some reason had preferred the relative anonymity of a teaching orchestra. However, Lert wasn't

completely invisible, because, in addition to conducting a strong professional cadre of musicians like Frank Sabin, he also turned out an impressive list of alumni, which included the 11-year-old (in 1960) cellist Nathaniel (Nick) Rosen, who later won the Tschaikovsky prize, virtuoso trumpeter Malcolm McNab, violinist Akira Endo, who became a prominent ballet-orchestra conductor, and clarinetist Richard (Dick) Lesser, who played second to Frank and later became principal clarinet in the Israel Philharmonic Orchestra.

After retiring from the Pasadena Symphony, Sabin stopped performing publicly, citing nervousness and stress as his principal reasons for leaving the orchestra. Having sat next to him in the orchestra for four years in the early 1960s and watching him perform with what seemed to be complete poise and composure, I saw him as anything *but* nervous and stressed. Before joining the Pasadena Symphony in 1960, I heard the orchestra perform Brahms' *A German Requiem* under two different conductors, each performance at a different venue. The first was under the direction of David Thorson, a choral conductor, and the second, under Richard Lert. The first was inspired and emotional; and the second, in spite of the nominally superior orchestral credentials of the conductor, was curiously restrained and subdued. In particular, Lert's woodwinds — the same musicians who played with passion for the choral conductor — sounded repressed and cautious. Indeed, it may have been the tension caused by what Sabin's colleagues felt was Lert's philosophy that woodwinds should be seen and not heard that, after many years, raised the stress level sufficiently to cause Sabin to leave. But, ultimately, it was more Sabin's unwillingness to take a chance than Lert's efforts to retain him in his orchestra that rooted him in Pasadena until it was too late.

Although Frank maintained that he had grown acutely averse to performing and had become indifferent to whether the music community ever heard him again, the urgency with which he pursued his private music projects from that point onward suggested otherwise. Moreover, the large body of recordings he made after retiring from the orchestral scene seemed to provide compelling evidence that the man still wanted to be heard.

He made private recordings of some of the clarinet concerto and chamber-music literature, including the two Weber con-

tos, Spohr concertos 1 and 3, and the Mozart concerto. But more important, he recorded a substantial part of the clarinet method and etude literature. This "tapeography" contained the 32 Rose etudes, the Henry Lazarus *Method Book I*, Blatt's *24 Technical Exercises*, Carl Baermann's *Method Books Divisions 2 and 4*, Perier's *20 Etudes Easy and Progressive*, and the Jeanjean *60 Progressive Etudes* and *Etudes Moderne*. His ensemble recordings from the standard literature included *Canzonetta* by Pierné, *Three Duos for Clarinet and Bassoon* by Beethoven, *Trio for Clarinet, Bassoon, and Piano*, Op. 38 by Beethoven, *Ballet Music from Rosamund* by Schubert, *Romance in G Major* by Reger, *Adagio in D^b* by Wagner (Baermann), *Concertino* by Weber, and *Suite for Two Clarinets* by Alan Frank. Had there been additional time and energy, he would undoubtedly have recorded more of the etude literature he taught from, such as Jeanjean's *18 Etudes*, Baermann's *Division 5*, and books by Milluccio, Ruggiero and Magnani.

My attempts on Frank's behalf as his unpaid business manager to interest several music publishers and recording companies in distributing some of these recordings commercially to the clarinet teaching and student community were not successful. However, Sabin student Jack Fanselow, who was with him to the end, reports that he will be making CD copies of these tapes, one of which will be given to Occidental College, where Sabin had been on the faculty. Even though the recordings were made mostly by Sabin himself at Occidental College, and not in a commercial recording environment, these tapes are a veritable treasure — valuable not only as teaching references, but also as enjoyable proof of what an unaccompanied clarinetist can accomplish.

Even in the absence of future performance commitments, Sabin continued his daily rigorous personal practice routine as though he were about to perform the following day at Carnegie Hall. In describing that routine to his friend Michele Zukovsky of the Los Angeles Philharmonic, he told her that every day, he played one of his 16th-note staccato exercises single-tongued at a metronome setting of 176. She was reported to have said, "Frank, nobody practices staccato 16ths at that rate. How did you ever become so compulsive?"

Sabin replied that at a rehearsal early in his career as an orchestral clarinetist, Dr. Lert caught him fudging on the articulation

of the clarinet solo in the last movement of the Beethoven *4th Symphony*. Asked to articulate all the notes (the tempo was about 152) and not confident that he could, he tried and succeeded, never confessing his doubt to the conductor. The episode terrorized him so much that he vowed never to be confronted again with what he believed were inadequate performance tools. He diligently increased his staccato speed with heavy daily practicing until he possessed what he believed was adequate "head space." He always single-tongued, although for students like me who were only mere mortals, he added supplementary double-tonguing exercises.

Frank left one other legacy: a unique reed ligature, which I helped him get into manufacturing by introducing him to an enterprising machinist. Constructed in the form of a metal-clasped concentric wood ring, the ligature tonally outperformed all other ligatures he tested. Part of the ligature's secret was in its materials, particularly the type of wood, which was selected through an empirical rating process over a period of several years. The ligature's limitation was in its fixed dimensions and thus its inability to be adjusted or used univer-

sally on mouthpieces having different diameters. A new woodless version of the ligature is now being produced for clarinets and saxophones and is available commercially from Fanselow.

One of Frank's strangest character anomalies was his seeming inability to accept public praise. (He routinely explained to his students how to say, "Thank you," when praised or complimented, but had difficulty doing it himself.) On the occasion of his 70th birthday, a group of his friends and students joined my wife and me in giving Frank a testimonial party at our home. Elaborate plans were made involving gifts, speeches, and phone calls to Frank from around the country. But, with much of the agenda still ahead, Frank quietly left the party without so much as a goodbye to the hosts. Hearing of his departure from one of the alarmed sponsors, my wife rushed outdoors to intercept Frank. He would not return to the party nor would he say why he was leaving; but he did promise to explain later. Several days afterwards, my wife and I received a letter in which he said that he left because he couldn't handle all the attention — that he simply didn't feel he was worthy of the nice things people were

saying about him. Our relationship somehow managed to survive that debacle, but only marginally. We parted company a short while later over a disagreement too bizarre to recount. About a year later, I made another inquiry about commercial distribution of some of his tapes. I sent Frank copies of relevant correspondence and Internet essays I had written about the tapes, along with my good wishes. But, I never heard directly from him again.

Frank was survived by his wife, Cynthia, his daughter, Jennifer Polson, his son, Jeff Sabin, his stepdaughter, Cynthia Mitchell-Schultz, and his stepson, Dave Mitchell. He was a gifted performer and, to many, a revered teacher. There should be some public record that this modest, self-effacing man walked the face of the earth, and I hope that Jack Fanselow's formalization of his recordings and ligatures, and my words in this remembrance will leave a clear footprint.

ABOUT THE WRITER...

A former student of Frank Sabin's, Conrad Josias is an engineer, musician, and writer who contributes occasionally to *The Clarinet*.

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Going through dossiers old and new, prior to commencing *Yesterday's Clarinetists; a Sequel*, it occurred to me how apt is the Hindu proverb which runs: "Carts, boats and musicians take crooked ways." Whatever Hindi philosophy may lie behind these words, we clarinetists take on such ways by choice. Amongst those taken by our ancestors I came across many a zany to-do that is worth the telling.

The antics of **Giovanni Bimboni**, clarinetist at the Pergola Theatre in Florence, have been recorded elsewhere: how he was in the habit of heralding the entrance of the *prima donna* with an extensive improvisation, sending his audience into a frenzy of applause and all but stopping the show. These antics were exploited by composers such as Mercadante and Pacini who wrote episodes within their operas expressly for him. When off-stage and with no gallery to play for, Giovanni was a modest and genial man, averse to publicity. So much so that he made no attempt to prosecute the thief who stole rights to his invention, the Bimbonclaro, a type of basset clarinet with extension to low C. Giovanni and his brother, the inventor of the Bimbonifono, were small of stature and known affectionately as Giovannino and Giovacchino.

"A lively, small man with a considerable belly which, as I often saw later, served at concerts as a prop for his instrument," is how Ludwig Bechstein, a novelist fond of portraying musician friends, described the Würzburg clarinetist, **Philipp Meissner**. Bechstein writes of an evening when Meissner, in company with **Heinrich Backofen**, then lodging with him as a student, returns in high spirits from a concert at the abbey. Backofen comments on the fate of priests not being allowed to marry. "Meissner laughed, slapped his big belly and said: 'I just don't understand it, but what must be, must be! Each to his own beliefs! If I, for instance, were a holy man, I'd perhaps lead a better life, but then I'd no longer have my lovely old one.'" Whereon he jumped up and kissed his pretty wife who had just come into the room.

Frédéric Berr, like Bimboni, indulged in a bit of impromptu playing but was not so lucky in results. During an opera by Caraffa he executed a ritornello between stanzas of an aria and, as **Alexandre Selmer** relates: "This great artist rendered it with such charm that the *prima donna* was eclipsed.

Hilarity, Calamity, and other To-Dos

by Pamela Weston



In order to have the singer continue in the rôle, Monsieur Caraffa was compelled to suppress the clarinet solo."² Selmer got his bit of comeuppance before the music even began. He would arrive early for warm-up and, possessed of a prodigious technique, launch *fortissimo* into an impressive finger exercise invented by himself, starting on low E and ascending chromatically to the (his) top. He is quoted as saying: "Every day I am alive I am more and more convinced that I was born for this instrument!"

Rossini was a composer who appreciated clarinetists. Among his Parisian friends was a talented amateur, **Valentin de Lapelouze**, influential editor of *Le courrier français*, to whom he dedicated *Fantaisie et variations*. The Escudiers relate how, as a fitting end to rowdy wedding celebrations at the mansion of another of Rossini's friends, the Marquis de les Marismas, Lapelouze, "armed with his instrument, sprang into the Variations, the *maestro* accompanying them by banging his knife sometimes on a plate and sometimes against a glass. A truly grotesque *charivari*!"³ The ever-confident **Joseph Blaes**, concertizing in Paris, "penetrated the entrance to Rossini's dwelling almost by force and proceeded to play his instrument. The playing was so good that the

maestro came out of his apartment, complimented him with enthusiasm and became one of his warmest admirers."⁴ **Romeo Orsi**, La Scala's number one, performed a concerto at one of Rossini's musical soirées. Sadly for him (although perhaps it was an advantage for future sales) his

Clarinetto à doppia tonalità lent itself to lampooning. This is seen in Jago Stablini's caricature for *Gazzetta musicale di Milano*, which is illustrated (at left).

Not all composers were pleased with their clarinetists, as we have seen earlier. Schoenberg, after the premiere of *Pierrot Lumaire* at Hamburg, wrote in his diary: "Essberger, the clarinetist involved, admitted to me (he said confessed!) that he played *Mondflek* once at rehearsal on the A clarinet instead of the B^b and that I had not noticed it. Possible, but not proven... These pranks!" Janáček, a hot-headed man, shouted at **Stanislav Krticka** in public after the premiere of *Mládí*: "This wasn't my composition at all! Mr. Krticka was pretending to play but did not!" Most likely Krticka was pretending for, not only was he suffering like everyone else from an overheated concert-hall, he was beset with mechanical problems to his instrument. Janáček later acknowledged his skill after fine performances of the *Concertino*.

Conductors have been responsible for toppling some of our finest players. Koussevitzky, prone to titanic rages, launched a tirade at the unfortunate **Gaston Hamelin**. It happened at a rehearsal with the Boston Philharmonic Orchestra; Koussevitzky complimented the clarinetist on some beautiful playing, whereupon Hamelin stood up and waved his instrument in acknowledgement. BUT — what was this the conductor saw flash before his eyes?! In no way could he countenance metal among his woodwind and at the end of that season Hamelin's contract was not renewed. **Gustave Langenus** was also fired. An artistic and lovable man, he used a pronounced vibrato which he called "a glow." This vibrato was his undoing, for Mengelberg could not abide it and Langenus lost his place in the New York Philharmonic to **Simeon Bellison**. Bellison (alias Shlem-Girsh Zelikovich Beylezon, author of "Eat 'em alive!") had a strong, German-type tone and got away with a mild vibrato which he said was produced with his right little finger on the F/C key. His mouth got dry when playing. No problem. Big man that he was, he wore a voluminous waistcoat, in the pocket of which nes-

tled a small flask. Rubber tubing, directed to the corner of his mouth, allowed the occasional snifter. **Benny Goodman** knew no constraints in this matter. In 1976 he came to London to premiere Malcolm Arnold's *Concerto No. 2* under the composer's baton. It was a royal occasion, with Princess Margaret in the front row. I was close enough to watch her smile as the attendant placed a glass atop the stool beside the music stand. For her delectation, after the advertised program, we were treated to a no-holds-barred jazz session.

Drink of a different kind concerned Weber's friend, the clarinetist **Friedrich Berner** of Breslau. The composer, then *Kapellmeister* at Breslau, had almost finished his opera *Rübezahl* when, late one night, Berner called round to go through the score with him. Entering the apartment, Berner was taken aback to find Weber sprawled on the floor, groaning in pain, and sent immediately for help. It turned out that Weber, exhausted by efforts to finish his opera, had reached for a wine bottle on the table beside him. The bottle did not contain wine but citric acid which he had used for engraving. Weber's mouth and windpipe were badly burned; he was out of action for two months, and his voice never regained its normal pitch.

No historical tale would be complete without a duel or two and the clarinet world can produce one: **Michel Moysard**, principal clarinetist at Antwerp's opera house, challenged the French oboist Laurent. Moysard was victorious, mortally wounding Laurent, but lost his reason and died years later in an asylum. Insanity struck **William Pollard** too and he hanged himself in the washhouse by means of a clothesline. **James Clinton** "came to a rather sad end. His wife fell downstairs with a lighted paraffin lamp in her hand and was burned to death. James took it so much to heart that he went helter-skelter to the dogs, and so was lost a magnificent musical artist."⁵ Sad ends came to **Leonard Brough** of the London Symphony Orchestra whose body, clad in a dressing gown, was washed up on Blackpool beach, to **Rudolf Gall** and to **Roy Schmidt**, who could not stand the strain and took themselves out of this world.

Enough of cautionary tales! There were players who died without intent, for instance **Carl Reinicke**, who lost his life in a coaching accident. Fétis relates that, when returning home from Quedlinburg over the Harz Mountains, "the horses of the coach transporting him bolted and the carriage plunged over a precipice. Seriously hurt,

he was carried to a neighboring village where, after a week of terrible suffering he died, aged 47." **Leon Pourteau**, four years into his principalship with the Boston Symphony Orchestra, lost his life when the French liner Burgoyne sank in the Atlantic. Another Frenchman, **Georges Grisez**, crossed the Atlantic safely when, after 10 years in Boston, he returned to fight for his country in World War I. He was wounded and badly gassed by the enemy but, courageously, returned to continue a playing career in the U.S.A. No doubt due to his damaged lungs, he suddenly expired just after performing the opening solo in *Rhapsody in Blue* with the Baltimore Symphony Orchestra. His colleagues carried him quietly off stage and few knew of the tragedy until the concert was over. Courage was shown also by the Bavarian clarinetist **Joseph Rauch**. He and his brother Albert were exact counterparts of the Stadler brothers, for in each case they were the first clarinetists to be appointed to a court: in 1774 the Rauch brothers at Copenhagen, in 1781 the Stadlers at Vienna. Furthermore, each elder brother played second to his sibling. Joseph Rauch won public acclaim for saving the lives of his royal patrons and their furniture when Christiansborg Palace burned down in 1794.

There were other notable clarinetists who fought in major wars besides Grisez. One such was **Christian Rummel**, famous for his connection with the Baermann/Wagner *Adagio*. For most of his career he was in the service of the Duke of Nassau, first as clarinetist and regimental bandmaster, then as *Kapellmeister*. He took part in the Peninsular War of 1808–1813, was taken prisoner, released in 1814 and went on to fight at Waterloo. **Joseph Müller** of Hamburg took part in the Franco-Prussian War of 1870–1871 and boasted thereafter that: "I fought the French with my clarinet!"

Jailbirds? Yes, two: one for strong principles, the other for misdemeanors. The first, **Friedrich Wildgans**, a distinguished Viennese clarinetist, composer and music administrator, was radical in many aspects of his life. He specialized in performing contemporary clarinet works, and his own compositions were distinctly avant-garde. In politics he was violently anti-Fascist and anti-Nazi, and this landed him in prison several times during the Third Reich and Second Republic, causing considerable disruption to his career. Our second, jazz clarinetist **Sidney Bechet**, was jailed for being a naughty boy. In 1919 he was booked to come to Europe with the all-black Southern

Syncopated Orchestra. On being told that the English were short of commodities as a result of World War I, Sidney persuaded the promoter to give him an advance of \$500 and arrived in London with "four vast crates of soap."⁶ As the orchestra had endured a gruelling 15-day voyage in a cattle-ship and been terribly sick, they no doubt needed a freshen-up. A Command Performance was given in the grounds of Buckingham Palace and Sidney amused King George V by saying he recognized him from the coins in his pocket. It was the following year that Sidney's life went wrong. He got a bit rough with a lady, she started to holler, the landlady called the police and he was clapped into jail for 14 days. At his trial he told the judge that the lady bit him first. The judge did not believe it, convicted him of battery and assault, and ordered deportation. A chastened Sidney tipped his remaining coins overboard in despair.

The imagination of great fiction writers has often turned towards the clarinet player, sometimes depicting him as a figure of pathos. Honoré de Balzac, who personally knew many famous composers, including Beethoven, spins a yarn round a poor blind clarinetist who earns a pittance playing for wedding celebrations.⁷ This short story concerns loss of fortune and extinction of a famous line, for our musician is descended from Facino Cane, one of the Visconti's most celebrated generals in 14th-century Milan. His own name, the clarinetist reveals, is Marco Facino Cane, Prince of Varese. No such illustrious title attaches to Mr. Dorrit, who spent his life in the local flea pit and whose character is said to have been modelled by Dickens on his own father, John. "He had been in that place six nights a week for many years but had never been observed to raise his eyes above his music-book ... The carpenters had a joke that he was dead without being aware of it ... He never, on any occasion, had any other part in what was going on than the part written out for the clarionet; in private life, where there was no part for the clarionet, he had no part at all."⁸ Curtain down.

ENDNOTES

1. Ludwig Bechstein: *Clarinette. Seitenstück zu den Fahrten eines Musikanten*. (1840).
2. Alexandre Selmer: *Talks to Clarinetists*. (1932).
3. M. & L. Escudier: *Rossini*. (1854).
4. *Gazzetta musicale di Milano*. (1892).
5. *Galpin Society Journal*. (1977)
6. Sidney Bechet: *Treat it Gentle*. (1960)
7. Honoré de Balzac: *Facino Cane*. (1836)
8. Charles Dickens: *Little Dorrit*. (1857).

Memoriam

CHRIS BLOUNT

1940-1998

by Eberhard Kraut and Christel Müller-Kraut

The jazz community all over the world was shocked and overwhelmed with sadness about the sudden death last December of the English clarinetist Chris Blount. Chris was a musician of the highest renown, one who had dedicated his life to New Orleans jazz. For

35 years he had been the leader of a very successful New Orleans-style jazz band which often went on tour both in Britain and abroad.

Chris Blount's greatly admired role model was the New Orleans clarinetist George Lewis (1900-1968). Both of them had a warm and singing clarinet tone and a wonderfully fluent and sensitive playing style. Not only as musicians but also as persons they were very much alike. Both of them were "gentlemen" and "gentle men" in the true sense.

Chris Blount was born on June 12, 1940, in Derby. His mother was a classically trained pianist who was well experienced in accompanying the silent movies that were very popular in the cinemas then. She must have passed on her brilliant technique of improvisation to her son.

At the age of 15 Chris started to play the clarinet. He took lessons, but only for a short period of time. When his teacher realized that Chris' tone on the clarinet would never go with classical music because of his inclination to use vibrato, he stopped

teaching him. But Chris was so much fascinated by jazz that he couldn't get it out of his mind. Like many young jazz musicians, he had no choice but to be his own teacher. And it was George Lewis who became another "teacher" for Chris. He listened to George's recordings again and again and thus learned how to play the George Lewis style. When George Lewis' jazz band was on tour in England in the late 1950s, Chris was one of his most attentive listeners.

In 1963 Chris Blount set up his own New Orleans jazz band. Even though the personnel changed over the years the aim remained the same: to keep the authentic New Orleans music alive, the kind of music that had captured Chris' heart.

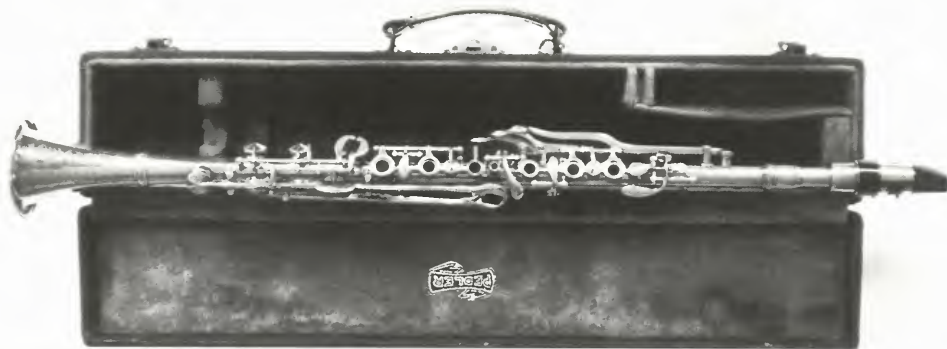
As mentioned above, Chris' band was a great success, especially at the very popular English New Orleans jazz festivals in Bude/Cornwall and Keswick/Lake District as well as in Belgium, the Netherlands, Germany, Denmark and Sweden. Chris wanted his band to be recorded again and again, as he considered this a suitable way to find out how to improve the sound of his band so as to get as close as possible to the authentic New Orleans sound. The best recordings were released on LPs and MCs. Nineteen CDs are available now and five of them were recorded in churches and contain hymns and spirituals. Chris had been particularly inspired by those religious songs which are part of the New Orleans jazz tradition. He was very good at playing them on the clarinet. Another tune he played so outstandingly was "Burgundy Street Blues." Chris succeeded in capturing that full American, almost black New Orleans tone and technique of George Lewis.

As a band leader one couldn't think of anyone better. Derek Winters, Chris Blount's trumpeter for a couple of years said, "He cared so much about the music that this concern manifested itself on stage. The band



Chris Blount in 1989 with his wooden Selmer Albert-system clarinet. It was said that it once belonged to Barney Bigard (1906-1980) who played it in the Duke Ellington orchestra. In the mirror the bent ("swan neck") register key is clearly visible which is typical of wooden Albert-system clarinets. Note the lowest tone hole on the right-hand side of the instrument which was a distinguishing mark of Albert-system clarinets made by Selmer.

(Photo by Jackie Blount)



Chris Blount's "clarinet of his dreams" — a Pedler metal Albert

(Photo by Eberhard Kraut)

was always in time, and never forgot that we were there to entertain our audience. At the end of the gig while we got off the stand to chat and finish our drinks, Chris would remain on stage with his notebook and calculator working out the money. You always knew where you were with Chris and because of this the band was great fun to be in."

During his whole career as a musician Chris Blount, whose main occupation was that of a chef at the University of Nottingham, devotedly played the Albert simple-system clarinet, as the original sounds of traditional jazz can only be reproduced by this type of clarinet, which was favored by the old New Orleans jazzmen. Chris preferred clarinets by Hammerschmidt, Fontaine (Noblet), Buffet and Selmer. (In the U.S.A. the two latter makes were mainly played by the old masters of New Orleans jazz.) Chris was constantly looking for the best-sounding clarinet. Some years ago he therefore used two very unconventional instruments, an old Hawkes metal clarinet in the simple system and a clarinet which his friend and fellow countryman Derek Joynson had made for him of old English boxwood. Chris had read an article about the excellent sound qualities of boxwood and inspired Derek to make him such a simple-system clarinet with modern keys. In September of last year (he was not yet aware of his fatal disease) his long cherished dream to get hold of a Pedler metal Albert clarinet came true at last. George Lewis had played this type of clarinet in 1944 when his famous recordings for Bill Russell's "American Music" label were made. Chris was very proud of this instrument which he had acquired through an Internet auction in California. He thought that of all his wooden clarinets, most of which were identical to George Lewis', this silver clarinet was the best-sounding instrument. Unfortunately, the CD recordings with this Pedler metal Albert clarinet he desperately longed for, could not be made any more. Chris Blount died on December 18, 1998.

CHRIS BLOUNT DISCOGRAPHY

Won't you come along with me? Ken Colyer with Chris Blount's New Orleans Jazz Band 1973. 1976/77. Ken Colyer Trust KCT 5 CD

Thomas Jefferson with Chris Blount's New Orleans Jazz Band 1975. GHB Records BCD-389

Urgent request. Ken Colyer with Chris Blount's New Orleans Jazz Band 1978. GHB Records BCD 184

The old rugged cross — A collection of spirituals and hymns. The Chris Blount New Orleans Jazz Band 1989/90. Lake Records LACD 16

Throwing stones at the sun. Ged Hone's New Orleans Boys with Chris Blount 1992. Lake Records LACD 28

Memories of New Orleans. The Delta Four 1991/92. PEK Sound PKCD 014

New Orleans impressions. The Delta Four 1993/95. PEK Sound PKCD 042

The music of the bars and dance halls of New Orleans. The Chris Blount New Orleans Jazz Band 1994. PEK Sound PKCD 031

Spirituals in Sweden. The Chris Blount New Orleans Jazz Band 1994. PEK Sound PKCD 038

River stay 'way. Thatcher/Blount/Vickers — Best of the Brits 1995. Jazz Crusade JCCD 3018

Chris! The Chris Blount New Orleans Jazz Band. 1996. Jazz Crusade JCCD 3022

Goin' Home. Farewell to Chris Blount 1993/95/96. Jazz Crusade JCCD 3046

Mighty wings — A second album of hymns and spirituals. The Chris Blount New Orleans Jazz Band 1996. Chris Blount CBCD 02

Beautiful Ohio. The Chris Blount New Orleans Jazz Band 1997. Chris Blount CBCD 03

Dream of New Orleans. Barbara Widmer's New Revival Band 1998. Raymer Sound RSCD 672

A Night at the Casino. The Chris Blount New Orleans Jazz Band 1998. Chris Blount CBCD 04

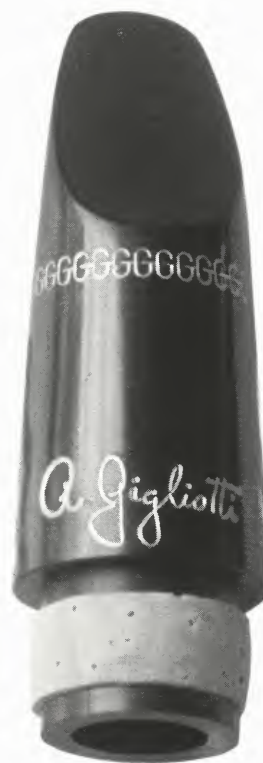
Thank you Mr. Moon. The Chris Blount New Orleans Jazz Band 1998. Raymer Sound RSCD 673

Sing on — A spiritual return to Sweden. The Chris Blount New Orleans Jazz Band 1998. Chris Blount CBCD 05

Church concert. Chris Blount's New Orleans Jazz Band 1998. Music Mecca CD 2079-2

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The Clarinet Section of the *Radio-Symphonie-Orchester Frankfurt*

by James Gillespie

Although orchestras in the United States affiliated with radio and television networks were once popular and an important part of the American musical scene — most notably the NBC Orchestra conducted by Arturo Toscanini — they faded from the picture some decades ago. However, in Germany and other European countries, “radio” orchestras are thriving and among the most prestigious and widely recorded. In Germany alone the cities of Berlin, Munich, Hamburg, Saarbrücken, Stuttgart, Cologne, Leipzig, Freiburg and Frankfurt all have state-supported “broadcast” orchestras. The *Radio-Sinfonie-Orchester* in Frankfurt is the oldest radio orchestra in Germany and shares a *Spezial* classification in the hierarchy of German orchestras along with such famous ensembles as the Berlin Philharmonic Orchestra, the Bamberg Symphony, the Gewandhaus Orchestra in Leipzig, among others.

The *Radio-Sinfonie-Orchester Frankfurt* was founded in 1929 and was initially affiliated with a variety of broadcasting corporations and broadcasting systems. Hans Rosbaud, its first conductor, put his stamp on the orchestra's orientation up to the year 1937 by focusing not only on traditional music but also contemporary compositions. After the war, Kurt Schröder and Winfried Zillig committed themselves to rebuilding the orchestra, which now became the official orchestra of the *Hessischer Rundfunk* (Hessian Broadcasting Corporation, or hr). It was during this period that Karl Böhm was a frequent guest.

Dean Dixon and Eliahu Inbal turned the ensemble into an internationally acclaimed orchestra in a matter of only three decades (1961–1990). This fact has been confirmed over and over again, especially during the “Inbal Era,” with guest appearances around the world and major editions of recorded

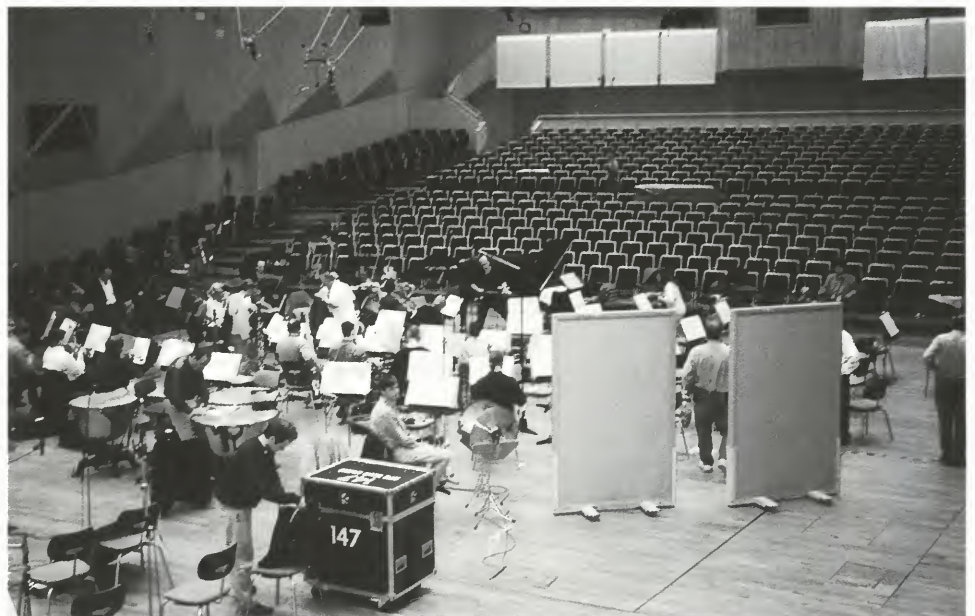
music, such as the very first recordings of the original versions of Bruckner's third, fourth and eighth symphonies, awarded the *Grand Prix du Disque*, and the first digital recording of all of Mahler's symphonies, which won the German Record Award in 1988. Inbal, who was principal conductor from 1974–1990, was elected by the orchestra as its honorary conductor in 1996.

From 1990 to 1996, Dmitri Kitayenko was principal conductor of the RSO Frankfurt. His work together with the orchestra focused on the German and Russian traditions, as well as modern styles. The piano concertos of Prokofiev, with Vladimir Krainyev as soloist, and a series of works by Scriabin are but two of his projects documented on CD. Other examples of the many highlights in his work were a semi-scenic performance of Prokofiev's music to the celebrated film *Ivan the Terrible* by Sergei Eisenstein (also available on CD) and the opening of the EURORADIO concert series entitled “The Music of Our Century.” Under Kitayenko, the *Radio-Sinfonie-*

Orchester Frankfurt took extensive tours to such places as South America, Switzerland, the U.S. and Japan. With Cristóbal Halffter conducting, a CD recording of all his orchestral works was begun, and with Eliahu Inbal, orchestral works of the Second Viennese School in conjunction with symphonies by Schumann and Brahms. The production of Schönberg's one-act opera, *Von Heute auf Morgen* (From One Day to the Next), with Michael Gielen, was released in 1997 as a film by Jean-Marie Straub and Daniele Huillet and as a CD.

The orchestra is celebrated its 70th birthday during the fall of 1999 with special concerts at the Rheingau Music Festival in Wiesbaden in August and its seasoning opening concert at the *Alte Oper* in Frankfurt September 16 and 17 performing works by Adams, Tüür and Beethoven. The orchestra's other main venue for concerts in Frankfurt is the Sendesaal at the Radio House (*Funkhaus am Dornbusch*). Other concerts during the 1999–2000 season include those in other cities in the state of Hessen, including Marburg, Wiesbaden, Bad Homburg, Giessen and Alsfeld, among others. In October the orchestra toured France, Austria (performing in Vienna's world famous *Saal des Musikverein*) and Italy.

The American conductor Hugh Wolff has been principal conductor of the *Radio-Sinfonie Orchester Frankfurt* since the beginning of the 1997–98 season. He had already been able to score great successes with the orchestra at the Mozart Festival in



The RSO Frankfurt during rehearsal in the Sendesaal in the Funkhaus am Dornbusch



(l to r, first row) Armin Ziegler, Sven van der Kulp, Jochen Tschabrun; (back row, l to r) Ulrich Büsing, Peter Mucha, Ulrich Mehlhart

Würzburg, for instance, with his renditions of *Così fan tutte* (1995) and *Don Giovanni* (1997), as well as at the opening concerts of the 1997 and 1998 Rheingau Music Festival. In December of 1997, the RSO Frankfurt and its conductor enjoyed an extremely successful tour of Switzerland, and CDs with works by Ignacy Paderewski and George Antheil have been recorded. Aside from the concerts in Frankfurt and in the state of Hessen, future plans include guest concerts in Germany and tours of Italy, Austria, France, Japan and the U.S.A.

For more information on the orchestra, consult Alfred Sous' *Ein Orchester für Das Radio — Das Radio-Sinfonie-Orchester Frankfurt*, published by Verlag Waldemar Kramer (1998), and the orchestra's Web site: www.rso-frankfurt.de.

THE CLARINETISTS OF THE RSO FRANKFURT

Ulrich Mehlhart, co-principal clarinet, was born in Wiesbaden and received his first music lessons at the age of 6 on piano and recorder. He took up clarinet at age 13 with Ernst Link, solo clarinetist of the *Rheinische Philharmonie*, Koblenz. He studied at the *Musikhochschule Frankfurt* with Udo Schmitt and earned his Concert-Diploma at the *Musik-Akademie* Basel/Switzerland with Hans Rudolf Stalder. On two occasions he won the fellowship of the DAAD

from the German government. He has been in the RSO Frankfurt since 1984 and in the chamber music ensemble "mutare ensemble." In 1998 he was appointed national chairman of the I.C.A. for Germany. He teaches at the University of Mainz.

Jochen Tschabrun, co-principal clarinet, was born in Villingen/Schwenningen as a native Austrian and started on clarinet at the age of 6. For several years he won the national youth music competition for clarinet, both in Austria and Germany. He studied with Prof. Waldemar Wandel at Trossingen, Prof. Alois Brandhofer in Salzburg and completed his studies as a member of the famous *Karajan Akademie* in Berlin. His first position was in 1996 as associate first clarinet in the *Berliner Symphoniker* where he stayed only one year moving to the RSO Frankfurt in 1997. Also in 1997 he won third prize with his woodwind quintet, Orsolino, in the famous Munich competition (*ARD Wettbewerb*).

Armin Ziegler, associate first and $\text{E}\flat$ clarinet, was born close to Saarbrücken, and studied at the *Musikhochschule Saarbrücken* with Alfred Reiser. From 1972 until 1979 he was solo clarinetist in the *Heeresmusikkorps der Bundeswehr* (Military Band of the German Army). After that he studied again at Saarbrücken and earned his Concert-Diploma "summa cum laude." From 1981 to 1986 he was in the clarinet section of the *Deutsche Oper am Rhein, Düsseldorfer Symphoniker*. In 1986 he became a member at the RSO Frankfurt. In addition to this, he is a regular "extra" $\text{E}\flat$ clarinetist with the *Berliner Philharmoniker*. From 1995 until 1999 he taught at the *Musikhochschule Köln*.

Ulrich Büsing, bass clarinet and second, was born in Delmenhorst (North-Germany). After his Concert-Diploma at the *Musikhochschule Detmold*, where he studied with Prof. Hans D. Klaus and Prof. Jost Michaels he became associate first clarinet in the *Philharmonisches Orchester der Stadt Hagen* in Westfalen. At the same time he studied with Hans-Rudolf Stalder in Basel/Switzerland. As the only German clarinetist he won the International Clarinet Competition in Belgrade, Yugoslavia. He became a member of the RSO Frankfurt in

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1990. In addition, he is member of the wind quintet, Sigandor Quintett, and the *HR-Ensemble für Neue Musik*.

Sven van der Kuip, second and bass clarinet, was born in Geislingen/Württemberg and had his first clarinet lessons at the age of 10. He studied at the *Musikhochschule Detmold* with Prof. Hans D. Klaus and also was a member of the legendary *Detmolder Bläser-Sextett*. After his Diploma he was principal clarinet for two years in the *Philharmonisches Orchester der Stadt Dortmund*, before he moved to the RSO Frankfurt in 1991. He also is doing a lot of chamber music with different groups, such as the Antares Ensemble, bärmanntrio and the jota Quintett. He teaches at the Dr. Hoch'sches Conservatory in Frankfurt.

Peter Mucha, second and bass clarinet, was born in Bamberg and received his first

clarinet lessons from Karl Dörr, principal clarinet in the *Bamberger Sinfoniker*. He studied first with Prof. Flackus in Würzburg and finished his studies with Prof. Jost Michaels in Detmold. His first position was in the clarinet section of the *Niederrheinischen Sinfoniker Krefeld/Mönchengladbach* in 1974. In 1979 he became the bass clarinetist and second in the *Rundfunkorchester des Hessischen Rundfunk*. Since 1993, after the merger of the both orchestras of the radio station *Hessischer Rundfunk*, he has been a member of the *RSO Radio-Sinfonie-Orchester Frankfurt*

(The assistance and cooperation of Ulrich Mehlhart, his colleagues in the clarinet section and the management of the *Radio-Sinfonie-Orchester Frankfurt* in the preparation of this article is gratefully acknowledged.)

A DISCOGRAPHY OF THE RADIO-SINFONIE- ORCHESTER FRANKFURT

| Composer | Work | Conductor/Soloist | Label | Year of Publication |
|-------------|------------------------------------|-----------------------------|-----------|---------------------|
| Arutjunjan | <i>Trompetenkonzert</i> | Macal/Erb | Capella | 1977 |
| Bartholomée | <i>Harmonique</i> | Gielen | SABAM | 1973 |
| Bartók | <i>Deux Images</i> | Inbal | Philips | 1973 |
| | <i>Deux Portraits</i> | Inbal | Philips | 1973 |
| | <i>Herzog Blaubarts Burg</i> | Inbal/Szendrényi/Struckmann | Denon | 1992 |
| | <i>Vier Orchesterstücke</i> | Inbal | Philips | 1973 |
| Beethoven | <i>Violinkonzert</i> | Michael/Spieler | Schwann | 1969 |
| Bellini | <i>Oboenkonzert</i> | Inbal/Holliger | Philips | 1975 |
| Benguerel | <i>Schlagzeugkonzert (UA)</i> | Inbal/Fink | EMI-Odeon | 1977 |
| Berlioz | <i>Te Deum</i> | Inbal | Denon | 1988 |
| | <i>Harold en Italie</i> | Inbal/Bashmet | Denon | 1988 |
| | <i>Requiem</i> | Inbal | Denon | 1988 |
| | <i>Roméo et Juliette</i> | Inbal | Denon | 1988 |
| | <i>Symphonie fantastique</i> | Inbal | Denon | 1987 |
| | <i>Lélio</i> | Inbal | Denon | 1987 |
| | <i>La damnation de Faust</i> | Inbal | Denon | 1989 |
| | <i>L'enfance du Christ</i> | Inbal | Denon | 1989 |
| Berwald | <i>Sinfonie C-Dur</i> | Dixon | Ex libris | 1972 |
| Blacher | <i>Paganini-Variationen</i> | Inbal | Denon | 1987 |
| Børresen | <i>2. Sinfonie</i> | Schmidt | CPO | 1995 |
| | <i>3. Sinfonie</i> | Schmidt | CPO | 1995 |
| Bruckner | <i>1. Sinfonie</i> | Inbal | Teldec | 1987 |
| | <i>2. Sinfonie</i> | Inbal | Teldec | 1988 |
| | <i>3. Sinfonie</i> | Inbal | Teldec | 1982 |
| | <i>4. Sinfonie</i> | Inbal | Teldec | 1982 |
| | <i>5. Sinfonie</i> | Inbal | Teldec | 1987 |
| | <i>6. Sinfonie</i> | Inbal | Teldec | 1988 |
| | <i>7. Sinfonie</i> | Inbal | Teldec | 1985 |
| | <i>8. Sinfonie</i> | Inbal | Teldec | 1982 |
| | <i>9. Sinfonie</i> | Inbal | Teldec | 1986 |
| | <i>Finale 9. Sinf. (Rekonstr.)</i> | Inbal | Teldec | 1986 |
| | <i>Sinfonie d-Moll</i> | Inbal | Teldec | 1990 |
| | <i>Sinfonie f-Moll</i> | Inbal | Teldec | 1991 |
| Cage | <i>Quartets I-VIII</i> | Vis | Hat Hut | 1992 |
| | <i>Sixty-Eight</i> | Vis | Hat Hut | 1992 |
| Chopin | <i>1. Klavierkonzert</i> | Kitajenko/Madzar | BMG | 1992 |
| | <i>2. Klavierkonzert</i> | Kitajenko/Madzar | BMG | 1992 |
| Dohnányi | <i>American Rhapsody</i> | Francis | CPO | 1995 |
| | <i>Violinkonzert</i> | Francis/Wallin | CPO | 1995 |
| Erbse | <i>Klavierkonzert</i> | Albrecht/Göbel | Ed Aca | 1967 |
| de Falla | <i>Nächte in spanischen Gärten</i> | Mata | Olympia | 1987 |
| Feldman | <i>Neither</i> | Péscó/Leonard | Hat Hut | 1990 |
| Flosman | <i>Horukonzert</i> | Maga/MacDonald | Audite | 1982 |
| Françaix | <i>Kontrabaßkonzert</i> | Iwaki/Klaus | Carus | 1974 |

| Composer | Work | Conductor/Soloist | Label | Year of Publication |
|---------------------|--|---|--------------|---------------------|
| Franchetti | <i>Cristoforo Colombo</i> | Viotti/Bruson/ ScandiuZZi/Ragatsu/ Pasino u.a. | Koch-Schwann | 1991 |
| Giordano | <i>Andrea Chénier</i> | Viotti/Bonisolli/ Bruson/Gulegina/Pasino | Capriccio | 1989 |
| Halffter, Ernesto | <i>Deux Esquisses</i> | Tang | CPO | 1996 |
| | <i>Symphonie</i> | | | |
| | <i>Rapsodia Portuguesa</i> | Tang, Suh | CPO | 1996 |
| | <i>Sinfonietta</i> | Tang/Rutkauskas/ Wolf/Furtok | CPO | 1996 |
| Halffter, Cristóbal | <i>Klavierkonzert</i> | Halffter/Caro | Auvidis | 1996 |
| | <i>Versus</i> | Halffter | Auvidis | 1996 |
| Haydn | <i>Trompetenkonzert Es-Dur</i> | Macal/Erb | Capella | 1974 |
| Hindemith | <i>Der Dämon</i> | Albert/Mausner | CPO | 1993 |
| | <i>Die vier Temperamente</i> | Albert | CPO | 1989 |
| | <i>Hérodiade</i> | Albert | CPO | 1992 |
| | <i>Hérodiade (incl. Rezitation)</i> | Albert/Gicquel | CPO | 1992 |
| | <i>Kammermusik Nr. 2</i> | Albert/Mausner | CPO | 1990 |
| | <i>Kammermusik Nr. 6</i> | Albert/Dean | CPO | 1994 |
| | <i>Kammermusik Nr. 7</i> | Albert/Haas | CPO | 1995 |
| | <i>Klarinettenkonzert</i> | Albert/Mehlhart | CPO | 1993 |
| | <i>Klavierkonzert</i> | Albert/Mausner | CPO | 1990 |
| | <i>Konzert für Holzbläser, Harfe und Orchester</i> | Albert/Mehlhart/ Wilkening | CPO | 1994 |
| | <i>Konzert für Trompete, Fagott und Streicher</i> | Albert/Friedrich/ Wilkening | CPO | 1990 |
| | <i>Konzertmusik op. 49</i> | Albert/Mausner | CPO | 1990 |
| | <i>Orgelkonzert</i> | Albert/Haas | CPO | 1995 |
| Hoffmeister | <i>Kontrabaßkonzert</i> | Mága/Kalus | Carus | 1977 |
| Hummel | <i>Trompetenkonzert</i> | Kitajenko/Bauer | Ars Musici | 1994 |
| Kagel | <i>Heterophonie</i> | Gielen | Wergo | 1967 |
| Killmayer | <i>Sinfonie I</i> | Schmid | Wergo | 1972 |
| Koechlin | <i>Offrande musicale sur le nom de B-A-C-H</i> | Izquierdo | MFB | 1973 |
| Kozeluch | <i>Sinfonia concertante</i> | Inbal | Carus | 1978 |
| Krol | <i>Variationen op. 40 über Bachs Magnificat</i> | Kitajenko/Bauer | Ars Musici | 1994 |
| Ligeti | <i>Requiem</i> | Gielen | Wergo | 1968 |
| | <i>Violoncellokonzert</i> | Gielen/Palm | Wergo | 1967 |
| Mahler | <i>1. Sinfonie</i> | Inbal | Denon | 1985 |
| | <i>2. Sinfonie</i> | Inbal | Denon | 1985 |
| | <i>3. Sinfonie</i> | Inbal | Denon | 1985 |
| | <i>4. Sinfonie</i> | Inbal | Denon | 1985 |
| | <i>5. Sinfonie</i> | Inbal | Denon | 1986 |
| | <i>6. Sinfonie</i> | Inbal | Denon | 1986 |
| | <i>7. Sinfonie</i> | Inbal | Denon | 1986 |
| | <i>8. Sinfonie</i> | Inbal | Denon | 1986 |
| | <i>9. Sinfonie</i> | Inbal | Denon | 1986 |
| | <i>Adagio der 10. Sinfonie</i> | Inbal | Denon | 1986 |
| | <i>10. Sinf. (Cooke-Fassung)</i> | Inbal | Denon | 1992 |
| | <i>Lied von der Erde</i> | Inbal/Schreier/Nes | Denon | 1988 |
| Molique | <i>Concertino g-Moll</i> | Inbal/Holliger | Philips | 1975 |
| Mozart | <i>Die Entführung aus dem Serail (Neu erzählt)</i> | Viotti/Greenberg/ Thames/Schaaf/ Gahmich/Trissenaar | Capriccio | 1991 |
| | <i>Requiem-Fragment</i> | Bahmert/Lootens/ Neubauer/Hill/Widmer | Sonomaster | 1991 |
| | <i>Sinfonie B-Dur KV 319</i> | Zender | Sonomaster | 1991 |
| | <i>Vesperae solennes KV 339</i> | Zender/ORF Chor | Sonomaster | 1991 |
| Nielsen, Ludolf | <i>Berceuse op. 9</i> | Schmidt/Rutkauskas | CPO | 1995 |
| | <i>Lyrisches Nocturno op. 48</i> | Schmidt | CPO | 1995 |
| | <i>2. Sinfonie</i> | Schmidt | CPO | 1995 |
| Orbón | <i>Partite No. 4</i> | Mata | Olympia | 1987 |
| Paderewski | <i>Klavierkonzert</i> | Wolff/Kupiec | Koch | 1998 |
| | <i>Polnische Fantasie</i> | Wolff/Kupiec | Koch | 1998 |
| Pauer | <i>Hornkonzert</i> | Maga/MacDonald | Audite | 1985 |
| Puccini | <i>La Fanciulla del West</i> | Viotti/Jones/Murgu/ Otelli/d' Artega | Sine Qua Non | 1992 |
| | <i>Messa de Gloria</i> | Inbal | Philips | 1984 |
| Prokofjew | <i>Ivan Groznyj</i> | Kitajenko | BMG | 1993 |
| | <i>1. Klavierkonzert</i> | Kitajenko/Krainjew | Teldec | 1991 |
| | <i>2. Klavierkonzert</i> | Kitajenko/Krainjew | Teldec | 1992 |
| | <i>3. Klavierkonzert</i> | Kitajenko/Krainjew | Teldec | 1991 |
| | <i>4. Klavierkonzert</i> | Kitajenko/Krainjew | Teldec | 1992 |
| | <i>5. Klavierkonzert</i> | Kitajenko/Krainjew | Teldec | 1992 |
| | <i>1. Violinkonzert</i> | Kitajenko/Meyers | BMG | 1995 |
| | <i>2. Violinkonzert</i> | Kitajenko/Meyers | BMG | 1995 |
| Rachmininow | <i>2. Klavierkonzert</i> | Inbal/Haas | Philips | 1974 |
| Rietz | <i>Konzertstück f-Moll für Oboe und Orchester</i> | Inbal/Holliger | Philips | 1975 |

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| Composer | Work | Conductor/Soloist | Label | Year of Publication |
|-----------------------|--|--|---------------|---------------------|
| Rihm | <i>Abgesangsszene</i> | Carewe | Teldec | 1979 |
| Rimskij-Korsakow | | <i>Mozart und Salieri</i> | Bahmert/Hill/ | |
| | | Widmer | Sonomaster | 1991 |
| Saint-Saëns | 1. <i>Sinfonie</i> | Inbal | Philips | 1977 |
| | 2. <i>Sinfonie</i> | Inbal | Philips | 1977 |
| Schnyder v. Wartensee | 2. <i>Sinfonie</i> | Tschupp | Ex libris | 1970 |
| Schönberg | <i>Begleitmusik zu einer Lichtspielszene</i> | Inbal | Denon | 1995 |
| | <i>Die Jakobsleiter</i> | Inbal/Hauptmann/ Gahmlich/Monti/Waag/ Lewis/Rapé/Kilduff | Denon | 1994 |
| | <i>Gurre-Lieder</i> | Inbal | Denon | 1994 |
| | 1. <i>Kammersinfonie</i> | Inbal | Philips | 1974 |
| | 2. <i>Kammersinfonie</i> | Inbal | Philips | 1974 |
| | <i>Pelleas und Melisande</i> | Inbal | Denon | 1996 |
| | <i>Verklärte Nacht</i> | Inbal | Denon | 1995 |
| | <i>Von heute auf morgen</i> | Gielen/Salter/ Whittlesey/Barainsky/ Karczykowski | CPO | 1996 |
| Schostakowitsch | 1. <i>Ballett-Suite</i> | Kitajenko | BMG | 1996 |
| | 3. <i>Ballett-Suite</i> | Kitajenko | BMG | 1996 |
| | 5. <i>Sinfonie</i> | Inbal | Denon | 1990 |
| | 1. <i>Suite für Jazz-Orchester</i> | Kitajenko | BMG | 1996 |
| | 2. <i>Suite für Jazz-Orchester</i> | Kitajenko | BMG | 1995 |
| Schumann | 1. <i>Sinfonie</i> | Inbal | Denon | 1995 |
| | 3. <i>Sinfonie</i> | Inbal | Denon | 1995 |
| | 4. <i>Sinfonie</i> | Inbal | Denon | 1995 |
| Skrjabin | <i>Klavierkonzert</i> | Kitajenko/Krainjew | BMG | 1993 |
| | <i>Le poème de l'extase</i> | Inbal | Philips | 1978 |
| | <i>Le poème de l'extase</i> | Kitajenko | BMG | 1991 |
| | <i>Prometheus</i> | Inbal | Philips | 1979 |
| | <i>Prometheus</i> | Kitajenko | BMG | 1993 |
| | 1. <i>Sinfonie</i> | Inbal | Philips | 1979 |
| | 1. <i>Sinfonie</i> | Kitajenko | BMG | 1992 |
| | 2. <i>Sinfonie</i> | Inbal | Philips | 1978 |
| | 2. <i>Sinfonie</i> | Kitajenko | BMG | 1992 |
| | 3. <i>Sinfonie</i> | Inbal | Philips | 1978 |
| | 3. <i>Sinfonie</i> | Kitajenko | BMG | 1994 |
| Smetana | <i>Mein Vaterland</i> | Inbal | Teldec | 1988 |
| | <i>Onvertüre und Tänze aus "Die verkaufte Braut"</i> | Inbal | Teldec | 1988 |
| Spahlinger | <i>Morendo</i> | Travis | ABT ERZ | 1979 |
| Spohr | <i>Onvertüre "Jessonda"</i> | Solomon | CBS | 1969 |
| Suter | <i>Ballade von des Cortez Lenten</i> | Tschupp/Schweiger | Jecklin | 1972 |
| Tschaikowski | <i>La Tempête</i> | Inbal | Philips | 1974 |
| | <i>Orage</i> | Inbal | Philips | 1974 |
| | <i>Fatma</i> | Inbal | Philips | 1974 |
| | <i>Der Wajewode</i> | Inbal | Philips | 1974 |
| | <i>Der Wajewode</i> | Inbal | Denon | 1991 |
| | 4. <i>Sinfonie</i> | Inbal | Denon | 1989 |
| | 5. <i>Sinfonie</i> | Inbal | Denon | 1989 |
| | 6. <i>Sinfonie</i> | Inbal | Denon | 1991 |
| Wagner, R. | <i>Tristan-Vorspiel und Liebestod</i> | Inbal | Denon | 1991 |
| Wagner, S. | <i>Bruder Lustig</i> | Kitajenko | Koch | 1996 |
| | <i>Glück</i> | Kitajenko | Koch | 1996 |
| | <i>Rainulf und Adelasia</i> | Kitajenko | Koch | 1996 |
| | <i>Sonnenflammen</i> | Kitajenko | Koch | 1996 |
| Weber | 1. <i>Sinfonie</i> | Dixon | Ex Libris | 1973 |
| Webern | <i>Das Augenlicht</i> | Zender | Sonomaster | 1991 |
| | <i>Fünf Sätze op. 5</i> | Inbal | Denon | 1995 |
| | <i>Konzert op. 24</i> | Inbal | Denon | 1995 |
| | <i>Orchesterstücke op. 10</i> | Inbal | Denon | 1995 |
| | <i>Sinfonie op. 21</i> | Inbal | Denon | 1995 |
| | <i>Konzert op. 12</i> | Inbal/Gotkovsky | RCA | 1975 |
| Weill | <i>Om per orchestra</i> | Michael | Wergo | 1968 |
| Wittinger | <i>Serendade für Streicher</i> | Francis | CPO | 1994 |
| Wolf-Ferrari | <i>Sinfonia brevis op. 28</i> | Francis | CPO | 1994 |
| | <i>Violinkonzert op. 26</i> | Francis/Hoelscher | CPO | 1994 |
| | <i>Violoncellokonzert op. 31</i> | Francis/Rivinius | CPO | 1994 |
| Yun | <i>Violinkonzert</i> | Macal/Tatsumi | Camerata | 1982 |
| | | | Tokyo | |
| Zemlinsky | <i>Der Traumgöрге</i> | Albrecht/Coburn/ Protschka | Capriccio | 1987 |
| Zender | <i>Elemente</i> | Zender | Wergo | 1977 |
| Zimmermann, B.A. | <i>Nobody knows de trouble I see</i> | Kitajenko/Friedrich | Capriccio | 1992 |

May 1999

NEW CD PRODUCTION, RSO FRANKFURT 1998/99 – SELECTION

- | | | | | | |
|------------------|-------|--|---------------|-------|---|
| 1. Koch | 01/98 | J. Rietz, <i>Konzertstück op. 41</i> (Instr. von A.N. Tarkmann) B. Blacher, <i>Konzertstück</i> F. Danzi, <i>Sinfonia Concertante Es-Dur</i> RSO, Sol.: Aulos-Quintett, Dir.: Jun Märkl | 6. CPO | 11/98 | J. Hartmann, <i>Valkyrien</i> op. 62 (Ballett) RSO, Dir.: Michael Jurowski |
| 2. CPO | 02/98 | G. Bottesini, <i>Passione Amorosa</i> f. 2 Kontrabässe u. Orchester RSO, Sol.: Boguslaw Furtok, Johannes Stähle, Ltg.: Ulrich Edelmann G. Bottesini, <i>Konzert für Kontrabaß u. Orchester h-moll</i> G. Bottesini, <i>Konzert für Kontrabaß u. Orchester fis-moll</i> RSO, Sol.: Boguslaw Furtok, Dir.: Stefan Tetzlaff | 7. CPO | 12/98 | M. Atterberg, <i>Sinfonie Nr. 1</i> M. Atterberg, <i>Sinfonie Nr. 4</i> RSO, Dir.: Ari Rasilainen |
| 3. CPO | 03/98 | G. Antheil, <i>Sinfonie Nr. 5</i> ("The joyous") G. Antheil, <i>Decatur at Algiers</i> : Nocturne G. Antheil, <i>Sinfonie Nr. 1</i> RSO, Dir.: Hugh Wolff | 8. CPO | 02/99 | G. Antheil, <i>Sinfonie Nr. 4</i> ("1942") G. Antheil, <i>Sinfonie Nr. 6</i> ("After Delacroix") G. Antheil, <i>Archipelago</i> RSO, Dir.: Hugh Wolff |
| 4. Auvidis Iber. | 10/98 | C. Halffter, <i>Odradek</i> C. Halffter, <i>Dortmunder Variationen</i> C. Halffter, <i>Tiento Del Primer Tono Y Batalla Imperial</i> RSO, Dir.: Cristobal Halffter Fortsetzung der Halffter-Edition | 9. Orfeo | 05/99 | S. Rachmaninoff, <i>Klavierkonzert Nr. 1 fis-moll</i> , op. 1 F. Liszt, <i>Klavierkonzert Nr. 1 Es-Dur</i> F. Mendelssohn-Bartholdy, <i>Klavierkonzert Nr. 1 g-moll</i> , op. 25 RSO, Sol.: Vardan Mamikonian, Dir.: David Stahl |
| 5. ECM | 11/98 | H. Goebbels, <i>Industry & Idleness</i> M. Mantler, <i>One Symphony</i> RSO, Dir.: Peter Rundel | 10. Capriccio | 05/99 | W. Rihm, <i>Marsyas-Szene</i> für Trompete, Schlagzeug und Orchester RSO, Sol.: Robin Schulkowsky (Schlagzeug), Reinhold Friedrich (Trompete). Dirigentin: Sian Edwards C.J. Walter, <i>4 Stücke gegen den Stillstand</i> RSO, Dirigentin: Sian Edwards |
| | | | | 09/99 | B. Mason, <i>Concerto for trumpet</i> RSO, Sol.: Reinhold Friedrich, Dir.: Lucas Vis |

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• Vast performing experience as principal clarinetist including:

Budapest Symphony Orchestra of the Hungarian Radio; Hungarian State Opera Orchestra; Budapest Symphonic Band. He is a brilliant clarinetist not only in classical music settings, but also in jazz, Klezmer, improvisational and gypsy genres. Absolutely a world-class artist.

• Other major contributions to the clarinet world include:

Founder and president of the Hungarian Clarinet Society; national chairperson of I.C.A. and founder of EuroCass; artistic director of the International Clarinet Camp of the Hungarian Clarinet Society.

In addition to his impressive performance credentials, Jozsef is a splendid, sincere person of sterling character with an engaging and magnetic personality. He is un bon vivant and a gracious, sensitive and sensible individual.

• Personal Information:

Jozsef and charming wife, Beatrix, and their two children (ages 10 and 17) would welcome the opportunity to relocate temporarily or permanently in the U.S.A. (or other interesting situation). All are fluent in English. Beatrix (Cultural manager, Russian language teacher and editor) has organizational and management skills and experience for possible employment opportunities. Budapest apartment and host professor house/apartment exchange could be considered.

Jozsef and Beatrix have given so much to the clarinet and music world. They have earned the security, comfort and enrichment that a sabbatical appointment could provide. Please assist this magnificent family in this worthwhile endeavor!

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The Underground Australian Report

by Neville Thomas

There is a lot of excitement down here right now as we gear up for the Olympic Games to be held in Sydney soon. So many new buildings are going up, and we are learning from the example set by Atlanta.

The opening and closing ceremonies are coming under scrutiny about which marching bands will perform. Will there be American and Japanese marching bands, plus Aussie ones or not?

I do hope I see some of our members in attendance here; if so, please contact me as it gets closer.

Our James Penberthy came to the final bar of the coda recently. Jim was an accomplished and original composer and critic who leaves a huge creative legacy. He was born in Melbourne in 1917 and died in Maclean, New South Wales aged 81 years. Although not one of our name composers, his work encompassed ballets, operas, nine symphonies (how many other Australian composers have contemplated, let alone written, so many?), concertos for many instruments, and numerous choral, chamber and instrumental pieces. His opera *Dalgerie* was chosen for presentation during the opening of the Sydney Opera House in 1973.

Brother of the noted portrait painter Wesley Penberthy (a pupil of Norma Lindsay), Jim — as his friends knew him — was educated in Melbourne. He was from a musical family, and his father gave young James his first music lessons and lots of encouragement. The family home held an impressive collection of just about all the usual orchestral instruments.

After studying at the University of Western Australia and University of Melbourne, Jim became a master at Perth's Wesley College and at Trinity Grammar in Melbourne. He served as a commission officer in the Royal Australian Navy during World War II, then returned for postgraduate studies at the Melbourne University Conservatorium of Music, where fellow students included Don Banks, Keith Humble, George Dreyfus and Peter Sculthorpe. Jim's long association with the theatre began when he was appointed musical director of the National Ballet in the late 1940s. This collaboration subsequently led to the composition of various ballets and operas.

In 1951, he won a scholarship from the Victorian government to study in Europe. Jim traveled to England, France and Italy where he undertook advanced studies in composition. This period, together with his fascination for Aboriginal folklore and legends, became the basis for much of his inspiration.

Returning to Perth two years later, Jim became a founder of the West Australian Ballet with his first wife, Kira Bousloff, and later a founding director of the West Australian Opera. He continued to expand his composition and academic activities and became a regular music critic for various Perth newspapers. Always devoted to a healthy lifestyle, he enjoyed Perth and its beachy environment. However, the relative isolation may have hindered national recognition of his many talents.

The local chapter of the Fellowship of Australian Composers found in Jim a strong and forthright president who wasn't

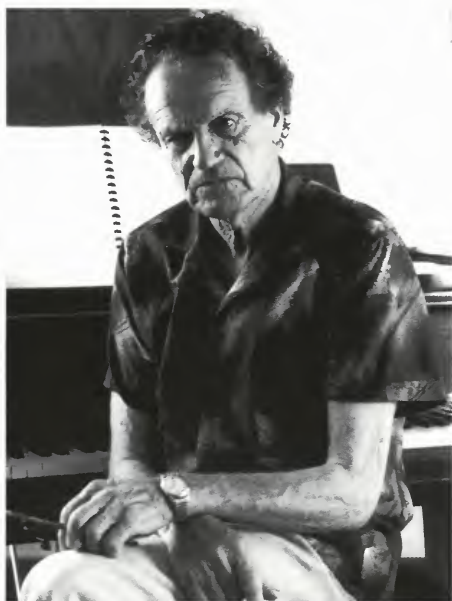
afraid to press the cause of Australian music. He could display a fearless courage and tenacity, veering at times to militancy that some found off-putting. To many observers, though his manner was refreshingly direct, lacking the artificiality and pretentiousness often found in artistic circles. In the factionalized and politicized fraternity that is the arts, he was often at odds with the fence-sitters.

On the personal level, however, Jim at his most charming was eloquent, gracious and persuasive. In the lecture theatre, his students admired his broad and intense love of nature and all things beautiful. His personal culture was clearly of the broadest dimensions.

But then, James was no dilettante. He had been well trained and knew overseas standards. Although some may have found his work not to their taste — by no means uncommon with contemporary music — he was undoubtedly one of Australia's most creative artists, with a strong, truly distinctive streak.

He could display
a fearless
courage and
tenacity, veering
at times to
militancy that
some found
off-putting.

After half a lifetime in Perth, he returned to the east in the early 1970s, first settling in Sydney. During this time he was appointed to the board of the fledgling Australian Music Centre. Soon after, he moved to Lismore, in northern NSW, to become head of the newly established music department at the Northern Rivers College of Advanced Education. Among the college staff was pianist and choral director Isabel Aicheson, who became his partner. Until her death last January after a long battle with cancer, Isabel was a dynamic force and inspiration to Jim, and her death was a



James Penberthy

huge loss to the composer.

In many of his works, Jim collaborated with some of Australia's best writers, including Gwen Harwood, Katharine Susannah Prichard and Mary Durack. Jim's compositions seem to mirror the diversity of his personality and moods, and they embraced many avant-garde techniques. Ever willing to explore new methods and to adapt and tailor them to suit his individual vocabu-

lary, even at the risk of offending the ears of his own generation, Jim wrote prolifically and with genuine commitment. Many of his works revolve around sensitive, simple characters who are confronted, confused and often defeated by what can be a cruel, hostile and intimidating world.

Apart from his opera *Dalgerie*, other compositions are the humorous ballet score *The Beach Inspector and the Mermaid*, while the *Romance* for violin and orchestra and the more substantial *Viola Concerto* (1962) are fine pieces that convey emotional and expressive warmth of an uncommon lyricism.

Eric Gross, Peter Sculthorpe and Martin Wesley-Smith are only three of our active composers today. Gerard Errante's many visits to Australia always embraces work with Martin and at present a new CD together.

Jim Penberthy's passing is a sad loss for this country's music.

All the best wishes for now,

Hooroo,

Sincerely,

Nev

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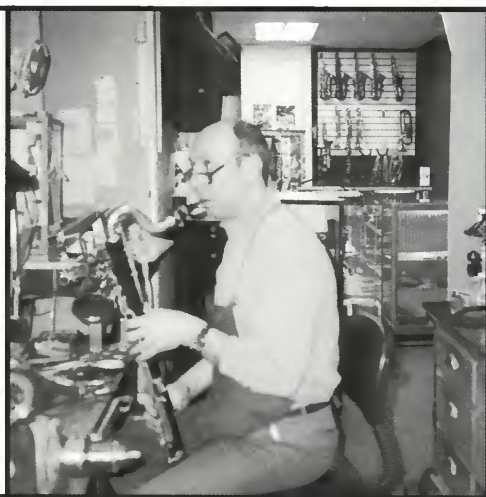
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MUSICAL CHAIRS

Ani Berberian
**Southwest Missouri State
University**
Springfield, Missouri



Ani Berberian

Ani Berberian has been appointed assistant professor of clarinet and music theory at Southwest Missouri State University, effective August 1999. She served as lecturer of clarinet at the same institution from January–May 1999.

Her duties include teaching undergraduate and graduate applied clarinet, clarinet/saxophone methods, ear training and coaching woodwind quintet and clarinet quartet. She will appear as a regular artist with the Missouri Chamber Players concert series. Previous appointments include instructor of woodwinds at Concordia University in St. Paul, MN, and at Arizona State University as a graduate teaching assistant. In 1998, she was selected as guest

soloist for the Victims of the Armenian Earthquake Benefit held in Los Angeles, CA, performing for many well-known political figures. She has also edited a work for clarinet and piano, *Lullaby*, written by her grandfather, Hampartoum Berberian.

Originally from Brookings, SD, Berberian holds the Doctor of Musical Arts degree from Michigan State University, the Master of Music from Arizona State University and the Bachelor of Arts from South Dakota State University. Her principal teachers include Elsa Ludewig-Verhdehr, Robert Spring, Corliss Johnson, Kjell-Inge Stevansson and Luis Rossi.

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

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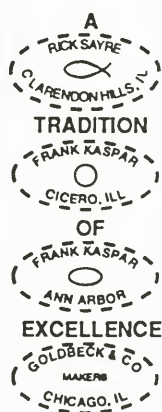
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MUSIC REVIEWS

by Joseph Messenger

JOHANNES BRAHMS. *Sonata*, Op. 120, No. 1, B \flat clarinet and piano, ed. Ethan Sloane and Ruth Wright. Southern, 1994, \$20.00.

_____. *Sonata*, Op. 120, No. 2, B \flat clarinet and piano, ed. Ethan Sloane and Ruth Wright. Southern, 1995, \$20.00.

_____. *Sonata*, Op. 78, B \flat clarinet and piano, arr. Peter Goldberg. Comus Edition (Heirs House Lane, Colne, Lancashire BB8 9TA Great Britain), 1996.

_____. *Sonata*, Op. 100, A clarinet and piano, trans. Kent Kennan. Bruyere Music Publishers (9538 Central Park, Evanston, IL 60203), 1992, \$17.50.

Johannes Brahms and the clarinet have been inseparably linked for the past 100 years due to Brahms' association with one of the great virtuosos of the 19th century, Richard M \ddot{u} hlfeld (1856–1907). Now, thanks to Ethan Sloane and Ruth Wright, there are new editions of the two clarinet sonatas derived from the music of Harold Wright (1927–1993), one of the great virtuosos of the 20th century.

Clarinetists have long held Harold Wright in the highest esteem for his carefully crafted performances marked by his unique and marvelous musicality. His own copies of the music he performed were carefully marked and annotated and give insight into the creative process which produced his ravishing performances. Ethan Sloane, a distinguished clarinetist and chairman of the Wind Department at Boston University, with the assistance of Ruth Wright, has made this music available in a handsome publication from Southern Music as part of the Harold Wright Legacy Series.

In comparing this edition with other Brahms *Sonata* editions, the additional markings are not as extensive as one might initially expect, but the dynamic indications, articulations and, in particular, the phrasing indications help to bring a focus and direction to the works which will be helpful both to those players who are encountering these works for the first time and to those who have lived with them for many years. It would have been more helpful if the editors had indicated which markings were those of Wright, rather than forcing the performer to compare this edition with other editions to fully appreciate Wright's

REVIEWS



musical insight. The E \flat major *Sonata* is more carefully marked than the f minor *Sonata*, but that may well be happenstance, rather than implying anything on the part of Wright. There is a misprint in the E \flat *Sonata* in the second movement in measure 62, which should be the same as in measure 202.

The music is printed on heavy paper in large, easily readable print, although the page turns are not as convenient as with some other editions. If you do not currently own the Brahms *Sonatas*, or if you are just looking for another version of an old favorite, you will want these editions for your library.

In addition to these new editions of familiar clarinet music, there are also two new transcriptions of Brahms violin sonatas. Transcriptions of music not originally written for the clarinet are more readily accepted now than they were in the not too distant past, and both of these works are deserving of examination by clarinetists. Just as Luciano Berio's orchestration of the f minor *Sonata* gave us a new "concerto," so these transcriptions provide additional Romantic works for the clarinet.

There are examples of transcriptions of music which are merely transpositions of existing works to the proper key for the clarinet, and there are other transcriptions which change the original to more appropriately adapt to the new instrument. Carl Reinecke made an edition (unfortunately no longer available) of his *Undine Sonata* for flute which adapted the work to the clarinet, rather than merely transposing the flute part. Kent Kennan did the same in his arrangement of the Prokofieff *Sonata* for flute and Aaron Copland transcribed his violin *Sonata* in the same manner. In each of these examples the transcriber chose works in which the transcription became idiomatically appropriate for the clarinet without chang-

ing the character of the original.

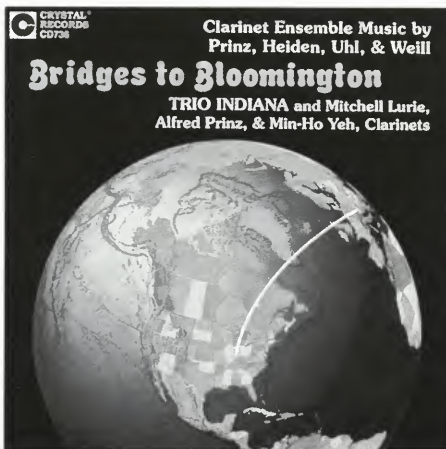
Peter Goldberg's arrangement of the Brahms violin *Sonata*, Op. 78 (written 1878–79), seems to be more of a transposition of the original than an attempt to provide a new "clarinet" work. There are octave transpositions in places where the original goes too high for the clarinet, but the clarinet part is, for the most part, the same as the violin. Goldberg states that he made the transcription because "it is beautiful." It is just that, but to those accustomed to playing the clarinet sonatas, it may not feel like a "clarinet piece" for much of the work. Brahms was acutely aware of instrumental idioms and wrote music that, for the most part, fit the instrument specified. The most difficult aspects of this sonata are the generally high tessitura (and the corresponding neglect of the lower register) and the constant playing with limited opportunities to rest the embouchure or keep the mouth moist. It could be a very tiring work in performance. The printing is clear and the paper is heavy stock, but none of the page turns are possible. In spite of those limitations, the music is beautiful, and many clarinetists will want to add this work to their repertoire.

Kennan's transcription of the Brahms violin *Sonata*, Op. 100 (written 1886) follows much the same pattern as the earlier Prokofieff *Sonata*, and it feels more like a "clarinet" piece. Part of this may be due to the later date of composition when Brahms had moved to a style more like the clarinet sonatas which followed in 1894. Kennan has chosen to write for clarinet in A, for purposes of key, and this forces the clarinet into the lower registers more often to avoid the extreme high register which would result from merely transposing the violin part. The original title of the work was *Sonata for piano and violin*, and the added importance of the piano part gives the clarinet more opportunities for resting. In addition, Kennan has placed the violin part in the piano in two places to accommodate range and pizzicato passages, and the entire work is shorter than the Op. 78 *Sonata*. The printing is clear and on heavy stock and only one page turn is difficult. This music is also beautiful and feels very comfortable on the clarinet. It is a welcome addition to the repertoire. Larry Combs has recorded this *Sonata* for Summit Records.

COMPACT DISC REVIEWS

by Gene Kavadlo

Bridges to Bloomington. Trio Indiana: James Campbell, Eli Eban, and Howard Klug, clarinets; with guest clarinetists Mitchell Lurie, Alfred Prinz and Min-Ho Yeh. Alfred Prinz: *Trio* and *Bloomington Quartet*; Bernhard Heiden: *Clarinet Trio*; Alfred Uhl: *Divertimento*; Kurt Weill: *Four Pieces from The Threepenny Opera*. CRYSTAL RECORDS CD 736. Total time 58:13. (available at many retail outlets and from the manufacturer at fax 360-834-9680 / tel. 360-834-7022 / e-mail: <info@crystalrecords.com>)



Bridges to Bloomington is a happy collaboration by some of the finest clarinetists of our time. The bridges crossed are both generational and artistic; Trio Indiana has joined forces with Mitchell Lurie and Alfred Prinz, two of the most important performers and pedagogues of the 20th century. Not coincidentally, both Howard Klug and James Campbell have studied with Mitchell Lurie, while all three members of the trio have revered the legendary recordings of Alfred Prinz with the Vienna Philharmonic. Together, these musicians demonstrate their artistry and versatility in 20th-century music composed principally by German and Austrian composers.

Alfred Prinz's *Trio* for E \flat , B \flat , and bass clarinet, was written for and premièred by Trio Indiana. Prinz is emerging as a contemporary composer of the first rank. Howard Klug gave a stunning performance of Prinz's *Concerto No. 2* for clarinet and orchestra at the 1998 I.C.A. convention in Columbus, and the work demonstrated Prinz's masterful use of both the orchestra and solo instrument. Prinz has stated that

his desire as a composer is to give players and listeners enjoyment, not to be different or experimental. Trio Indiana obviously enjoys performing Prinz's *Trio*, and it provides an opportunity to showcase Eli Eban's E \flat clarinet artistry and Howard Klug's bass clarinet abilities. All three performers play the work energetically with fluid technique. The E \flat and B \flat clarinets achieve a lovely blend in the first movement, marked "Furioso." The third movement, "Tango," displays Prinz's wit with a humorous reference to Ravel's *Bolero*. Audible key clicks in the bass clarinet, whether intentional or not, provide a percussive accompaniment to the dance.

Heiden's *Clarinet Trio*, like both Prinz pieces represented on this CD, was composed for Trio Indiana, and provides opportunities for each player to truly demonstrate versatility. Heiden is very inventive, requiring different combinations of clarinets and bass clarinets for each of the five movements. The outer movements call for two clarinets and bass clarinet; the second movement requires one clarinet and two bass clarinets; interestingly, three bass clarinets are used for the third movement; and the fourth movement has the traditional three clarinets. The blend of sonorities and textures created by the three bass clarinets in the third movement is remarkable.

Uhl's *Divertimento*, for three clarinets and bass clarinet, is among the best quartets of its genre. Trio Indiana provides a bridge to the next clarinet generation by including in this performance Min-Ho Yeh, doctoral student of James Campbell. This three-movement work is equally challenging in all parts, and the performers meet the challenge with driven, energetic playing in the outer movements, and expressive lyricism in the middle movement.

Prinz definitely has a sense of humor. The title of the third movement of his *Bloomington Quartet* — "Prestissimo; Trio, Allegretto, un poco stupido" — makes us chuckle before hearing a note. The music is fun, and the playing is anything but "stupido." The composer's rich tone on the fourth clarinet part resembles, at times, the sonority of a bass clarinet. The final "Friska" is a romp for everyone.

Four Pieces from The Threepenny Opera, the dessert offering on this CD, was arranged by Britain's Thurston Clarinet Quartet, which, like Trio Indiana, commissions works and creates arrangements for

clarinets of existing pieces to round out its repertoire. This arrangement is for E \flat , two B \flat s, and bass clarinet, and joining Trio Indiana is Mitchell Lurie playing the first B \flat part. The movements recorded here are four of the opera's best known excerpts, including the ever popular "Ballad of Mack the Knife." The four musicians are obviously enjoying themselves. Eli Eban handles the E \flat licks with a twinkle in his eye, and the ensemble provides a sensitive accompaniment for each solo instrument.

Comprehensive program notes provide useful information about Trio Indiana, the artists, composers, and repertoire represented on this CD. For anyone wishing to hear clarinet ensemble music performed by some of the finest practitioners of the art, **Bridges to Bloomington** is a must.

by Richard Fletcher

Jože Kotar. Jože Kotar, clarinet; the Godalni Quartet of the Slovenia Philharmonic (Miran Kolbl and Monika Zupan, violins; Maja Babnik, viola; Igor Škerjanec, cello) with Borut Kantušer, double bass. C. M. von Weber: *Quintet in B \flat* , Op. 35 and *Introduction, Theme and Variations*, Op. Posth.; H. J. Baermann: "Adagio" from the *Quintet No. 3 in E \flat* , Op. 23; Louis Spohr: *Fantasie and Variations on a Theme of Danzi*, Op. 81; Anton Reicha: *Quintet in B \flat* ; Ambrož Čopi: *Quintet for Clarinet and Strings*. SAZAS 104749. Total time 73:19. (no U.S. distributor. Slovenia distributor: ZKP RTV Slovenia / Dalmatinova 10 / Ljubljana, Slovenia. artist e-mail: <joze.kotar@amis.net>)



Jože Kotar is the principal clarinetist of the Slovenia Philharmonic Orchestra. An active performer, he is also a member of

the Ariart Woodwind Quintet, the Slovenia Clarinet Quartet, and several other Slovenian orchestras and chamber ensembles. Born in 1970, Mr. Kotar studied the clarinet with Ervin Plevnik and Prof. Alojz Zupan. He completed his postgraduate studies in 1992 at the Academy of Music in Ljubljana, where he now teaches. Winner of numerous competitions at home and abroad, Mr. Kotar was also granted the Academy and the University Preseren Award. As a soloist and chamber musician, he has performed in Slovenia, the former Yugoslavia, Austria, Belgium, Denmark, Italy and Switzerland.

The repertoire featured on this disc includes three clarinet standards, two lesser-known works, and a new clarinet quintet composed in 1998 and recorded here for the first time.

Weber's *Quintet*, Op.34, completed in 1815 and dedicated to Heinrich Baermann, is the opening work. Kotar's performance of this work is nothing less than superb. He possesses complete control of the instrument and plays with a full, rich tone. The opening "Allegro," played without exposition repeat, is full of energy and good humor. Kotar's brisk tempo of 128–130 for the quarter note is fully under control. The melancholy "Fantasia," while somewhat reserved, is beautifully played. Kotar's tone is very fluid and he plays with excellent dynamic control and intonation. The "Minuetto" is played with brilliance and flair, perfectly capturing the dance-like character of the movement. In the joyous "Rondo," Kotar again demonstrates his superb command of the instrument. At a tempo of 144, his staccato sparkles on the rapid scalar 16th notes of the rondo theme. The ensemble plays with precision and a sense of unity throughout. No doubt performing together as members of the SPO contributes to their rapport and cohesion.

The *Introduction, Theme and Variations* is the work of composer Joseph Küffner (1777–1856), not Weber. John P. Newhill's article "Küffner's Works for Clarinet" in *The Clarinet*, Vol. 13, No. 4, 1986, contains more information about this charming and thoroughly virtuosic work. Kotar's performance is a sheer delight. He produces a remarkable evenness of tone in the most challenging passages. The 32nd notes found in the fourth variation are played lightning fast with utmost precision and clarity.

Heinrich Baermann's "Adagio" from his

Quintet No. 3 in E^b, long attributed to Richard Wagner, is played with sensitivity and lightness. The ensemble sounds especially rich with the addition of the string bass for this work.

The *Fantasie and Variations on a Theme of Danzi* by Louis Spohr was written for the celebrated clarinet virtuoso Johann Hermstedt in 1814, and first performed by him on January 15, 1815. This attractive work for clarinet and string quartet is much in the vein of Spohr's other works for clarinet, and, true to form, he has the clarinet ascend to the highest "c" in the first variation. Kotar has a real affinity for works like this, performing everything effortlessly with a beautiful sound, good intonation and flawless technique.

Anton Reicha, born the same year as Beethoven, is best known today for his 24 woodwind quintets. The engaging *Quintet in B^b* for clarinet and strings, which dates from 1808/09, is a substantial work. While much of the soloistic clarinet writing reminds one of his wind quintets, this work has a more formidable clarinet part. It is interesting to note that the brilliant clarinet flourish that ends this piece is much like the one that ends Reicha's famous *Quintet in E^b*, Op. 88, No. 2. Both Kotar and the ensemble deliver an energetic, high-spirited performance of this much-neglected work.

The final work is the *Quintet for Clarinet and Strings* by the young Slovenian composer and teacher Ambrož Čopi (b. 1973). Composed in 1998, the *Quintet* provides a nice contrast to the other selections. This very effective composition is in one movement and is less than four and a half minutes in length. A prominent feature that permeates the work is the striking birdcall-like motive that consists of rapid, repeated notes, often in conjunction with a grace-note motive. Kotar's imaginative, authoritative execution is again evident in this work.

The sound quality of this disc is excellent. Both clarinet and strings sound natural and are nicely balanced. Jože Kotar is a remarkable young clarinetist and I highly recommend this recording.

by Glenn Bowen

Mozart. John Denman, clarinet; Mark Denman, viola; Paula Fan Denman, piano; The Flesch Quartet (Robert Gibbs and Phillipa Ibbotson, violins; Mark Denman, viola; and David Newby, cello).

Mozart: *Quintet in A*, K. 581; *Trio in E^b*, K. 498; and *Allegro assai in B^b*, K. Anh. 91/K.516c. CARLTON CLASSICS 30366 01192. Total time 66:10. (distributed by Allegro Corporation / e-mail: <mailes@allegro-music.com>)

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MOZART
CLARINET QUINTET in A 'Stadler Quintett'
ALLEGRO ASSAI in B^b



John Denman • The Flesch Quartet • Paula Fan Denman



In an activity unknown to most clarinetists in the United States, John Denman has advanced a recording project since about 1990 which traverses many major 19th- and 20th-century works. In the U.K. the CASS journal has noted and hailed these recordings. The only U.S. publication to take note was *Hi Fi News*; their review of the Spohr concerti was glowing and astute. Aside from the Spohr CDs (Carlton Classics), Denman has recorded the following with pianist partner Paula Fan:

England — New England (sonatas by Tovey, Bowen, Mason) British Music Label BML 002

Clarinet Masterworks, Vol. I. (Brahms *Sonatas* and Schumann *Fantasy Pieces*) English Music Label EML 004

Clarinet Masterworks, Vol. II, The American Heritage (Hindemith, Bernstein and Muczynski) English Music Label EML 008

Splendid British Clarinet Works (Finzi, Ireland, Hughes, Bax, Stanford) British Music Label BML 009

On two CDs, Denman has recorded the concerted works of Spohr: *Concerti 1–4*, *Potpourri*, Op. 80; *Variations on Alruna*; *Fantasy and Variations on a Theme of Danzi*; and the Weber *Concertino*, all with the Royal Philharmonic Orchestra led by Robert Bernhardt.

Reviews in *Classic CD* and *Gramophone* (both from March 1999) have already greeted Denman's Mozart disc as one well worth considering. If you are tired of matter-of-fact renderings of the *Quintet* and

Trio, you will add this one to your shopping list and be very content afterwards.

If you love a clarinet sound which is rich and full of personal nuance, you will rejoice in Denman's interpretation. He consistently produces a tonal tapestry so richly embroidered that you wish all clarinet hearings were similarly adorned. He touches all this with a tasteful vibrato which melds beautifully with the string sound. (Aren't you tired of reviewers who write stereotypical phrases like "stereotypical British vibrato?" One wonders if they have ever listened to the *music* produced by the player.)

Hearing the *Quintet* in Denman's hands is to experience the Classical style with a freshness of imagination. The nuance is original; the punctuation of phrase is right; the overall effect is very satisfying. One could wager that Denman has played many a Mozart opera; for instance, at the end of the "Allegro's" exposition, he pushes the tempo ahead in order to set the stage for a *poco ritard*, calling attention to the ensuing surprise of C major.

The "Larghetto" movement is what clarinetists dream of — a lovely, floating quality of simplicity and *cantabile*. The tempo here is slower than most performances familiar to me resulting in a broad sense of breath. Not only is the clarinet cast as a prima donna, but Mozart excels in bringing the clarinet inside the string texture, the blend here shows Mozart's complete understanding of the clarinet in both roles.

The exuberant "Menuetto" will call you to the dance with its grace — there is none of the chunky, chopping heaviness which is too often heard. In the first trio, the strings will make you very happy (as they do throughout). In the second trio, Denman varies the repeats discretely rather than render carbon copies. This movement also brings about a criticism of the clarinet tone in some of the louder staccato examples; one can't be sure if Denman has misjudged or if acoustics of St. Silas the Martyr Church were acting up. Perhaps a bit of both.

The final movement's variations can prove the undoing of any well-intentioned ensemble: multiple tempo/character changes as well as ensemble and intonation challenges abound. The Flesch and Denman are up to it all. Denman thoughtfully tempers the clarinet's 16th-note variation to a spinto-soprano lightness rather than a display of technique (which he has in copious amounts).

I would wish that all aspiring players of the *Trio* listen to the ease which the Denmans invest in the first movement. The tempo is just right to make the written-out turn so satisfying — a lyrical embellishment rather than a last minute convulsion. Make no mistake, momentum is not lost. Yes, the second movement is a menuetto but, in the hands of the Denmans, it is grace, glide and elegant gesture rather than the usual machete approach. There are nicely shaped phrases rather than individual measures whose first beats have been forged at the steel foundry.

The *Allegro assai* is of great interest, not only in its première recording here, but also because of Robert Levin's completion of the fragment surviving as 93 measures. Levin, an American pianist and musicologist, presents his 156-measure completion based on his detailed study of Mozart's customary style, about which he wrote in the 1969–1970 *Mozart Jahrbuch*. All clarinetists are in his debt for giving us another concert piece by one of the greatest composers for the clarinet.

The entire CD is a delight and very highly recommended.

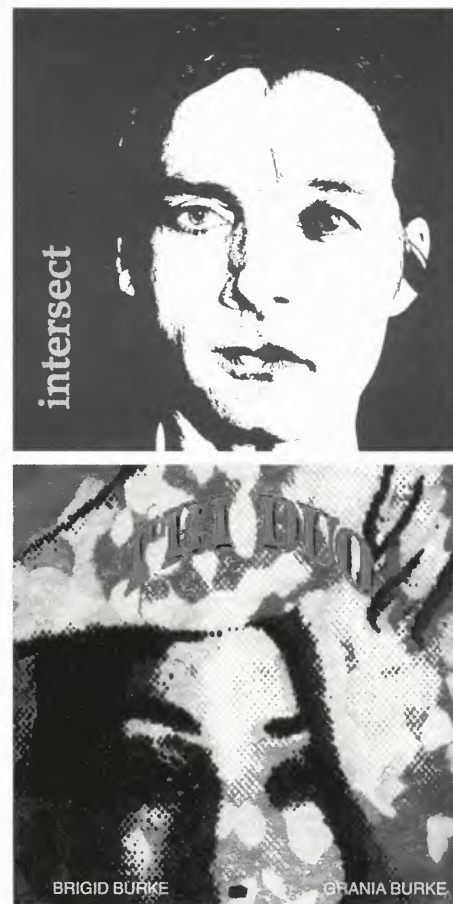
[Editor's note: The producers of this Carlton Classics disc are in error in designating the Mozart *Allegro assai* as a première recording. A recording of Robert Levin's completion of Mozart's fragment was released by Nonesuch Records in 1985 with clarinetist Michele Zukovsky and the Sequoia Quartet.]

by Eric P. Mandat

Intersect. Brigid Burke, clarinet; Rainer Linz, electronics. *Physic; Shout!; In the Whirling came Remoteness and Intimacy; Asp 1; NeXT Fix; Asp 2; Asp 3; Duet; Walk on Parts; Little Drummer Boy*. NMA CD9706. Total time 53:40. (available from NMA Publications, P.O. Box 34, Burnley, Victoria 3121, Australia/ artist e-mail: <brigidbr@eduserv.its.unimelb.edu.au>)

Tri Duo. Brigid Burke, clarinet; Grania Burke, bass clarinet. *Three Sounds on Buildings* for clarinet; *Circle Hats* for clarinet and bass clarinet; *EMMEGIG* for amplified clarinet and electronics; *Infra Infer* for bass clarinet; *Allure A Symphony of Resonance* (a) for clarinet and extension pipe; *Allure A Symphony of Resonance* (b) for two clarinets and

extension pipe; *The Fantasy of Chaos* for processed WX7 & FM tone generator; *The Earth has an Aura* for amplified clarinet, bass clarinet and electronics. SOUNDS & VISIONS CD 1097. Total time 64:19. (available from Sounds & Visions, P. O. Box 315, Elsternwick, Victoria 3185 Australia / artist e-mail: <brigidbr@eduserv.its.unimelb.edu.au>)



These two CDs highlight the work of Australian clarinetist, visual artist, composer and educator Brigid Burke. Much of her work integrates sound, visuals (video and slides) and theatre, and she collaborates often with other composer/performers in both structured and improvisational contexts. The CD *Intersect* is an example of her collaboration with composer/performer Rainer Linz. Burke describes the pieces on the recording as "studies in performance...developed in rehearsal rather than 'composed' in a more traditional way. Even so, they are not, strictly speaking, improvisations, for while the detail of these pieces will change from performance to performance, their overriding characteristics — formal shape, performance technique, sound palette and general 'idea' — remain the same."

The computer-generated elements of each work on *Intersect* are facilitated by a Sensorlab controller box developed by STEIM studios in Holland. Burke writes, "The Sensorlab interface consists of a number of switches, a calculator keypad, an ultrasound transmitter, pressure pads and associated circuitry. Together with specially written software they form a re-configurable instrument in which the touch of a key need not simply turn a note on or off, but may generate processes of a far more diverse nature. As well, the same key may initiate a different process in another piece. In this way, defining the instrument may be seen as a pre-compositional process, determining the range of possibilities used in performance."

The CD begins with *Physic*, a low-rumbling electronic behemoth emerging from the sub-terrain, then morphing into a funky beat punctuated by alternating high and low accents. The clarinet draws out long tones, colored and propelled forward by delicate slow microtonal fluctuations.

Shout! follows, with angular pops, snaps and squeaks from the duo. The computer program is designed to elicit a highly variable texture, and the clarinet is constantly and rapidly changing register, timbre, dynamic, and duration.

A pitch shifter is used to generate artificial clarinet overtones and mono and multiphonic sounds in the next work, *In the Whirling cane Reunoteness and Intimacy*. The result is a series of microtonally spiced swells by the duo gradually joined by dynamically static chords.

The three *Asp* pieces make use of an analog synthesizer (hence the title), controlled directly from a computer score-reading program developed by Alistair Riddell and Rainer Linz. Varying speeds of glissandi provide the electronic background above which dance overdubbed multiple clarinet sounds alternating lyrical, spiky, and tremolo gestures.

NeXT Fix is a work for live performers and prerecorded tape. The clarinet plays in canon with itself from a previous recording of the piece *Duet* (also included on this CD). Like a hora dance piece, the infectious beat accompanying the canon gradually reaches breakneck speed, then cuts out abruptly, leaving a plaintive clarinet sighing. The electronics come back for one more punch of rhythmic activity, this time gradually slowing until the final chords.

Trio is a quasi-bluesy interaction between the acoustic clarinet, a synthesized clarinet generated interactively from the acoustic clarinet, its melodic contour determined by the articulation and dynamics of live performance, and a bass voice performed on a single pressure-sensitive touchpad.

The *Duet* is actually a solo work for the WX7 wind controller, although the keys of the instrument have been reconfigured to give it polyphonic capabilities. The music is extremely complex, considering that a single performer activates the keys.

Walk on Parts is a cute role-reversal game based on the opening gesture of Gershwin's *Rhapsody in Blue*, although not strictly quoted. The basic gesture (trill, scale passage, glissando, high sustained tone) is played first by the clarinet, then mimicked by the synthesizer, then split up into "parts," with the glissando in the synthesizer, trills in the clarinet, then the roles are reversed and the scale passages are added.

The final piece on the CD is *Little Drummer Boy*, with synthesized snare and bass drum sounds covering a noble, lyrical clarinet background line. The bass drum sounds gradually take on a bomb timbre and the snare drum line is eventually complemented by machine gun counterpoint, and finally shells, helicopters and planes come whizzing by. Although certainly overused as a device for evoking an emotional response, the juxtaposition of these disparate sounds in this context is not without poignancy.

Intersect experiments with the cutting edge of musical applications of computer technology. The resulting music is deep and engaging; the ensemble *Intersect* makes very musical and intelligent applications of the myriad sonic possibilities available to the duo. The counterpoint between acoustic and electronic sounds is lively and spunky. Brigid Burke's playing is very free, and her skills as an improviser are highly evident, as the structures and sound worlds arrived at for this CD through rehearsal require a tremendous fluency in the timbral possibilities of the clarinet.

Tri Duo consists of Brigid Burke performing together with her sister, bass clarinetist Grania Burke, with and without clarinets. Grania Burke is a freelance musician and teacher in Melbourne. She plays in the Melbourne Symphony Orchestra and the State Orchestra of Victoria. The CD

explores the various possible combinations of clarinet, bass clarinet and electronics.

Three Sounds on Buildings for B^b clarinet is a collection of disjunct juxtapositions of timbres and moods. *Circle Hats* is a slow exploration of intonational and timbral relationships between clarinet and bass clarinet, followed by imitative counterpoint in a faster moving context, interspersed with more static moments of color fingering exploration. The multiphonic and microtonal control of both clarinetists is excellent.

EMMEGIG, for amplified B^b clarinet and electronics, begins with key popping to a multiphonic chorale to trills. Later the piece becomes intensely dramatic, gradually migrating to long tones with extremely high pitched electronic bell sounds. Burke effectively evokes the entire spectrum of moods, and maintains very good control over the extended techniques.

Infra Infer for bass clarinet is generally slow moving and static. Grania Burke plays some very nice delicate yet rich multiphonics.

Extension pipes are used for the two *Allure* pieces; *Allure* (a) is for B^b clarinet and *Allure* (b) is for two B^b clarinets. The extensions used in these pieces lower the clarinet's lowest tone by a fourth. The pieces are a non-stop cascade of repeated and gradually shifting pitch collections, with occasional overtones, growling, and multiphonics to vary the color. After five minutes of a running faucet of sound from one clarinet, the subsequent two and a half minutes of counterpoint between two clarinets, which is the second *Allure*, provides an important coda, even though the musical material is essentially the same for both pieces.

The Fantasy of Chaos is for processed WX7 and FM tone generator. The piece gradually works itself into a boogie beat, with frenetic interplay between a variety of electronic timbres. Brass and slap bass sounds predominate at the beginning, and eventually move to bell-like sounds searching for a pulse. Later a grumbling contrabassoon argues with more slappy sounds. Structurally the work is a fantasy of chaos, as each sound world entices the listener to become comfortable, then does a 180-degree turn at just the point when the listener begins to fathom the goings-on.

The final piece of the disc is also by far the longest piece from both of these CDs. *The Earth has an Aura* is 16 minutes of generally austere, slow moving, contempla-

tive music highlighted by a stunningly beautiful long opening multiphonic chorale between the clarinet and bass clarinet. The multiphonic chorale eventually wakes small electronic birds out of their slumber, and the earth begins to vibrate. Slowing glissing flanged bells provide a new background for a short soaring clarinet solo over continued bass clarinet multiphonics. The music briefly intensifies to a more personal level, but then the sun sets with a slow fade of the multiphonics.

As is the case with **Intersect**, Brigid Burke in **Tri Duo** utilizes an enormous sonic palette to create a wide variety of moods. Grania Burke's multiphonic control on bass clarinet is wonderful. While both CDs are highly inspirational to any clarinetist seeking to expand his/her timbral palette and appreciation of the cutting edge of new music performance, I am personally more drawn to the musical interaction on **Intersect**, which is extremely rich, fresh, probing, and lively. The music in **Tri Duo** is contemplative, intellectually challenging and non-visceral.

by Karen Dannessa

An English Lilt, With Irish Tilt. Gervase de Peyer, clarinet; Gwenneth Pryor, piano. Charles Stanford: *Sonata*, Op. 129; William Hurlstone: *Four Characteristic Pieces*; Arnold Bax: *Sonata*; Arthur Benjamin: *Le Tombeau de Ravel*. RADIANT MASTERY LIMITED GDP 1004. Total time 61:00. (no U. S. distributor known / Radiant Mastery Limited, Suite 501, International House, 223 Regent Street, London W1R 8QD, England / tel. +44(0) 171 544 1010 / fax +44 (0) 171 544 1090)



Gervase de Peyer has recorded yet another CD, this time grouping four British works together. These infrequently recorded works by Stanford, Hurlstone, Bax and Benjamin are a welcome addition to the recorded solo clarinet repertoire. The title, **An English Lilt, With Irish Tilt**, reflects the fact that the four composers all had English and Irish ties of some sort. In fact, Stanford, Hurlstone, and Bax all had at least one Irish parent and Stanford was brought up in Ireland. Hurlstone and Benjamin (born in Australia) also both studied with Stanford at the Royal College of Music in London. Whatever his reasons, de Peyer's grouping of these works make for a great CD.

The recording quality of this disc is wonderful. The balance and blend between the two instruments couldn't be better and the recorded quality is really delightful. This is a CD that teachers and performers will want to own. What I enjoyed most about the CD is de Peyer's unflagging musical honesty. Coupled with pianist Gwenneth Pryor, the two musicians create an emotional tapestry of sound and musical interpretation. Movements such as the "Caoine" in the Stanford, the "Ballade" in the Hurlstone, and the first movement of the Bax are especially moving. While de Peyer's tonal concept is very different from the American preference of dark, covered and controlled, his occasional use of vibrato and tonal colorations enhance the overall musical interpretation. Although there are some technical problems, it is refreshing to hear a clarinetist who takes musical risks and conveys his ideas with such unabashed forwardness. Recommended.

by Kimberly Cole

The Clarinet at the Opera. Wolfgang Meyer, clarinet; Polish Radio Symphony Orchestra; Wojciech Rajski, conductor. G. Rossini: *Introduction, Theme and Variations in B[♭]*; *Fantasy* for clarinet and orchestra; *Cavatina* ("Una voce poco fa") from *The Barber of Seville*, arr. by R. Schottstadt; *Cavatina* ("Bel raggio Lusinghier") from *Semiramide*, arr. by R. Schottstadt; *Variations in C*; G. Donizetti: *Concertino* for clarinet and orchestra; G. Verdi: *Scene and Romance* ("Saro Infelice") from *La Forza del Destino*, arr. by G. Schottstadt; V. Bellini: *Aria* ("Casta diva") from *La Norma*, arr.

by G. Schottstadt. CLASSIC TALENT DOM 2910 45. Total time 59:19. (distributed by Qualiton/<www.qualiton.com>)



Wolfgang Meyer was born in Crailsheim, Germany, and studied first under his father, Karl Meyer, and later under Otto Hermann in Stuttgart and Hans Deinzer in Hanover. In 1975 he was a prize winner of the International Music Competition of the ARD in Munich with the Synchron Quintet; in 1976, first prize winner of the German Music Conservatories Contest; and in 1977, first-prize winner of the German Musical Competition in Bonn. Since 1980, Meyer has been a lecturer at the College of Music in Karlsruhe, and he obtained a professorship there in 1989. Meyer performs as a member of the Trio di Clarone with his sister Sabine, and Reiner Wehle, and is also a member of the Cherubini, Pro Arte, Carmina, and Mosaique Quartets. As soloist, Meyer has recorded for the EMI, Astree, Amati, D and G, Harmonia Mundi, and Talent labels.

As the title suggests, this disc contains Italian operatic music of the 19th century, including transcriptions of well-known operatic arias for clarinet. Most clarinetists are likely familiar with the Rossini *Introduction, Theme, and Variations*. Like this work, almost all others on the disc consist of a slow, lyrical, *bel canto* aria-like introduction followed by a more spirited and brisk "B" section. Rossini's *Fantasy* is probably best known as a work for clarinet and piano. According to the liner notes, Rossini likely composed the *Fantasy* for his Parisian colleagues, the musicians of the Opera. Hartmut Schmidt restored the work to its supposed original form of clarinet solo with orchestral accompaniment. Donizetti's *Concertino* for clarinet and or-

Raymond Meylan. The first movement is based upon a manuscript, *Esquisse pour Hautbois*, housed at the *Bibliothèque Nationale* in Paris while the second movement was reconstructed according to a manuscript of the orchestral score kept at the Museo Donizettiano. The transcriptions from Verdi, Bellini, and Rossini operas were arranged by Rainer Schottstadt who is bassoon soloist with the Gurzenich Orchestra in Cologne. Each of the selections on the disc is a delight to hear, and each would likely be rewarding to perform, as well.

In all selections, Wolfgang Meyer plays with a beautiful, singing tone that is warm, rich, focused, and controlled at all times and in all registers. His technique is impressive. It is fluid, clean, sure and solid. Articulated passages are unfailingly crisp and precise. Intonation, for the most part, is impeccable. Meyer's interpretations are convincing. Lyrical passages are played expressively but are straight-forward and simply ornamented. The recorded sound quality is good. The Polish Radio Symphony Orchestra accompanies well, and the balance between clarinet and orchestra is good, with the clarinet never being covered.

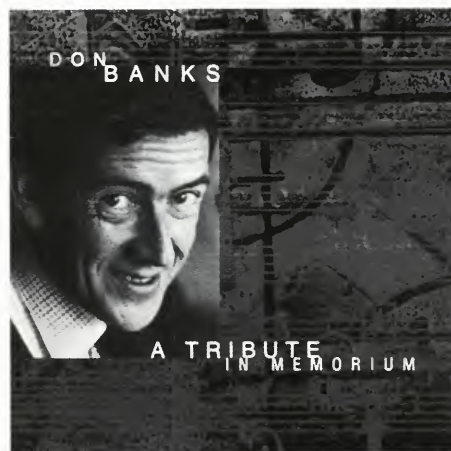
I highly recommend this disc both for Wolfgang Meyer's flawless, beautiful playing and for fine performances of these terrific arrangements that are valuable additions to the repertoire.

by Theodore Jahn

Don Banks: A Tribute in Memoriam.

Roslyn Dunlop, clarinets; Daryl Pratt, percussion; Rita Van Ooi, oboe; David Howie, piano; Jenny Bates, voice. Don Banks: *Prologue, Night Piece and Blues for Two; Trio; and 4 x 2 x 1*; Larry Sitsky: *Zuquerg*; and *Vartarun*; Gerald Brophy: *Bisoux*; Graham Hair: *Stanzas from Pascoli*; Elena Kats-Chernin: *Totschki*. (no label or catalogue number) Total time 64:01. (available from The Australian Music Centre Ltd., P.O. Box N690, Grosvenor Place, NSW 2000, Australia / artist e-mail: <rdunlop@greenway.usyd.edu.au>)

This recording, co-produced by Australian clarinetist Roslyn Dunlop and sound engineer Greg White, showcases varied types of contemporary Australian music. The disc is a tribute to the late Don Banks (1923–1980), a composer, jazz pianist, and trombonist who was a major influence on the composers and performers represented.



Banks, a native of Australia, studied in Europe, principally in England, where he wrote movie scores while absorbing the latest compositional techniques. After returning to Australia, he was appointed to the faculty of the Sydney Conservatorium of Music. As the first head of the Conservatorium's Composition School, he fought to elevate the status of contemporary music and composers in Australia. Larry Sitsky, eminent Australian composer, described him as "the polished craftsman par excellence, a model for any aspiring composer; what a pity we have so few examples of his finely-honed art, but what a blessing for future generations that we have what we have."

The three Banks compositions performed on this disc are indeed well crafted. The music is accessible to the listener, with a certain sparseness in the melodic material and its subsequent development. The electronic sounds are extremely engaging, with varied timbres that work well together, and they are never random or without musical meaning. *Prologue, Night Piece and Blues for Two* for clarinet and piano, published by Schott, is a wonderful showpiece which is given a dazzling performance by Dunlop and David Howie. *Trio* was written for bass clarinet, moog synthesizer, and fender piano; for this CD the bass clarinet part was performed with a prerecorded tape of the synthesizer and fender piano parts. The live and taped sounds are beautifully integrated, all having live and spontaneous qualities. This selection and others on this disc involving prerecorded sound tracks show the artistry of Greg White. The title of the third Banks piece, *4 x 2 x 1*, refers to four sections of music, played by two instruments (clarinet and bass clarinet), performed by one person. This piece, in and of itself spell-binding, receives spectacular treatment at

the hands of Dunlop and White. Particularly impressive is the technical skill evident in the segues from section to section; from computer- and synthesizer-derived tape to clarinet, to tape and bass clarinet together, and then finally back to B \flat clarinet and full-blown synthesizer on tape.

The disc also offers two compositions written by Larry Sitsky, a close friend of Don Banks, when Sitsky was studying sacred and folk music in Armenia in 1984. *Zuquerg* (Duet) for clarinet and three bongo drums and *Vartarun* (Ornate) for unaccompanied clarinet are both folk-like and extremely expressive pieces. They are given vivid and virtuosic performances by Dunlop on the E \flat (*Zuquerg*) and C (*Vartarun*) clarinets.

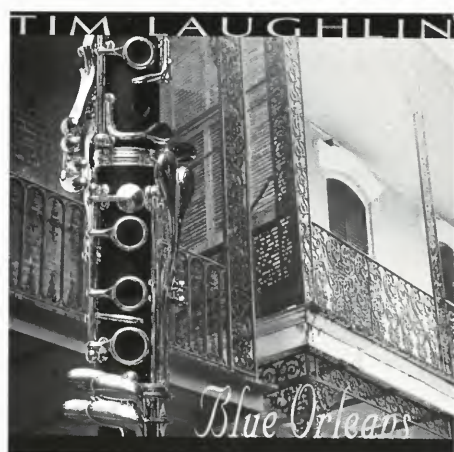
The other three pieces on the CD, *Bisoux* for English horn and bass clarinet by Gerald Brophy, *Stanzas from Pascoli* for soprano, clarinet, and vibraphone by Graham Hair, and *Totschki* for oboe and clarinet by Elena Kats-Chernin, all feature the clarinet in more of a chamber music setting. The English horn and soprano are the dominant musical voices in *Bisoux* and *Stanzas*, and the oboe and clarinet play as equals in the amusing *Totschki* (Dots). The performances are uniformly excellent. All three composers were associated with or otherwise influenced by Banks: Brophy and Kats-Chernin were students at the Conservatorium during his tenure as head of the Composition School, and Hair succeeded him as head of the school.

Both artists and producers are to be congratulated. The compositions are intriguing, the performances are flawless, and the technical achievement is impressive. Without doubt this recording is a fitting tribute to Don Banks, a major influence on contemporary composition and composers in Australia.

by Lawrence Gibbs

Blue Orleans. Tim Laughlin, clarinet; Connie Jones, jazz cornet; Kevin Clark, lead trumpet; Al Barthlow, jazz trombone; Mike Genavay, trombone and bass trombone; Tony Dagradi, tenor saxophone; David Torkanowsky, piano and Hammond B-3 organ; Johnny Vidacovich, drums; Hank Mackie, guitar; Matt Perrine, bass, electric bass and sousaphone; Hal Smith, drums; John Royen, piano; Richard Taylor, drums; Dave Sa-

gar, trombone; Otis Bazzoon, tenor saxophone; Les Muscutt, banjo; Reed Vaughan, snare and bass drums; Bill Schultz, cello; Judith Starr, violin; Rick Perles, violin; Valborg Gross, viola. Rap-polo-Schoebel-Mares: "Farewell Blues"; Tim Laughlin: "Blue Orleans"; Braham-Furber: "Limehouse Blues"; Tim Laughlin: "King of the Mardi Gras"; Jelly Roll Morton: "Buddy Bolden's Blues"; Conrad-Robinson: "Palesteena"; Kid Ory: "Savoy Blues"; Sidney Bechet: "Lonesome"; William Tyers: "Panama." GOOD TIME JAZZ GTJCD-15004-2. Total time 52:22. (available from Good Time Jazz Records, Tenth and Parker Streets, Berkeley, CA 94710)



The performances on this 1996 release ensure a promising future for Tim Laughlin and Dixieland music. Laughlin combines both traditional and contemporary elements of New Orleans music to present the listener with a glimpse of Dixieland jazz in the new millennium. The New Orleans native continues the lineage of Irving Fazola and Pete Fountain, exhibiting a full rich tone with complete technical command of the clarinet. Laughlin is a Yamaha performing artist involved in a wide range of activities from teaching clinics in schools to touring the globe promoting Dixieland jazz. Laughlin performs in an exemplary fashion throughout the album with skillfully executed improvisations. The opening number alone is well worth the price of the disc. Laughlin begins with Dixieland classic "Farewell Blues," and from Kevin Clark's opening trumpet entrance to the final "shout" chorus, the group is totally inspired. Laughlin's second chorus kicks the band into overdrive and sets the tone for the rest of the album.

The format of this group is that of an "expanded" Dixieland band, clarinet plus one trumpet and one cornet along with two trombones and rhythm section. Laughlin uses famed New Orleans musician Tony Dagradi and members of his Astral Project to help add the "contemporary" touch to this music. That contemporary touch appears on the second cut, the first of two original tunes by Laughlin. The "title" track is a laid-back blues with a little something extra. Laughlin calls upon David Torkanowsky, son of famed Werner Torkanowsky, past maestro of the New Orleans Philharmonic, to incorporate the sound of the Hammond B-3 organ into the mix. "Dixieland" meets "rhythm and blues" as Tony Dagradi's soulful tenor saxophone completes the picture. In fact, each selection in the album contains a "little something extra." Special highlights include the fabulous stride piano of John Royen throughout the album, Connie Jones' cornet solo on "Buddy Bolden's Blues," among others, and Matt Perrine's bass work on Kid Ory's "Savoy Blues." The rhythm section is superb in all contexts throughout the album.

The great surprise of the disc is the performance of Sidney Bechet's beautiful ballad "Lonesome." This is absolute "chill-bump" music! Laughlin adds a string quartet background to this selection and creates a performance of great sensitivity and emotion. Surely, Bechet was smiling down on Tim Laughlin during this part of the session.

Upon listening to **Blue Orleans** one comes to the realization that the new millennium holds much promise for Tim Laughlin. This album succeeds in honoring tradition while looking forward in a new direction. The album is skillfully produced with excellent presence in all instruments. Of special note is the sound of the piano on this recording: very clear and precise with great presence. Tim Laughlin provides excellent liner notes with information on all performers. Mr. Laughlin is also recently on the internet at: <www.TimLaughlin.com>. This disc is highly recommended.

by Thomas Jacobsen

Last Swing of the Century — Big Band Music of Benny Goodman. Ken Peplowski, clarinet; with an all-star big band. Stone-Bonime-Baldrige: "Let's Dance"; Yellin-Friend-Meyer: "Hunka-

dola"; Arlen-Koehler: "Between the Devil and the Deep Blue Sea"; Morton-Burke-Robin: "King Porter Stomp"; Hudson-DeLange-Mills: "Moon Glow"; Waller-Razaf: "Stealin' Apples"; Mitchell-Alter: "You Turned the Tables on Me"; Schoebel-Meyers: "Bugle Call Rag"; Goodman-Sampson-Parish: "Don't Be That Way"; Blake-Razaf: "Memories of You"; Coslow: Restless; Arlen-Koehler: "Get Happy"; Youmans-Caesar-Grey: "Sometimes I'm Happy"; Winfree-Bouteljie: "China Boy"; Henderson-Mills: "Down South Camp Meetin'"; Jenkins: "Good-Bye." CONCORD JAZZ CCD-4864-2. Total time 59:28. (available in retail outlets and from Concord Records, P.O. Box 845, Concord, CA 94522 / artist e-mail: <kenpeps@excite.com>)



Clarinetist Ken Peplowski was one of the talented young lions who helped to bring about, as a 1977 *Newsweek* piece put it, the "comeback of jazz" in the later 1970s and early '80s after rock had monopolized the American music scene for more than a decade. Particularly significant about this phenomenon was the fact that these gifted young players — in addition to Peplowski, people like tenor saxophonist Scott Hamilton, cornetist Warren Vache, and trombonist Dan Barrett — were looking back beyond the height of the bebop era and were re-exploring the classic jazz and swing roots of our music (both of which had pretty much been forgotten since the 1950s). The so-called "jazz repertoire movement" (very simply the recreation, not imitation, of earlier jazz performances) was part of all of this, and the recording under consideration here generally falls into that tradition.

Ken Peplowski was born in Cleveland in 1959, and the clarinet was his first musical

instrument. "I studied with a great teacher named Al Blaser when I was 12," he says, "and also listened to Robert Marcellus, who was the principal clarinetist of the Cleveland Symphony during most of the George Szell years. Listening to him helped me realize that it's as important to have a great sound and be able to play a written piece with a lot of emotion as it is to display a lot of technique."

Peplowski attended Cleveland State University as a clarinet major but left school in 1978 to join the Tommy Dorsey Band (led by trombonist Buddy Morrow). After two years on the road with Dorsey, he moved to New York and soon came to be recognized as the hottest young clarinet player in town. Also a fine tenor saxophonist, he became a member of Benny Goodman's last band in 1984 and remained with Goodman until the latter's death two years later. Despite BG's difficult reputation, Peplowski has great respect for him. "I liked him a lot," he recalls, "and we got pretty close. I think he was as great a figure to the clarinet as Louis Armstrong was to the trumpet. He was an astonishing virtuoso with incredible technique and a thorough knowledge of chords and rhythm; he did a lot of things harmonically that were way ahead of their time."

So this album, recorded live at a jazz festival in Japan in 1998, is Peplowski's tribute to Benny. "I put the band together," he says "for everybody to do what they do. The key to Benny's band — I learned this by doing it myself — is that every chair was filled by a jazz musician. It was a true jazz band, not some big band reading notes on paper. Everybody had a great sense of time, could stand up and solo. I tried to do that here, with guys that I wanted to use, not trying to sound like those old records." Among his distinguished sidemen who are

featured soloists are trumpeters Conte Condoni and Randy Sandke (the contrasting styles are no accident), trombonists Eddie Bert and Bobby Pring, and saxophonists Jack Stuckey, Scott Robinson, Joe Romano and Ricky Woodard. "My instructions to the band," he goes on, "were 'I don't want you to do any recreations of solos or even stylistic things. Play your own way.' The only thing I preplanned was that I wouldn't try to play like Benny; I didn't even want to listen to his records, but just take whatever I remembered from them."

To these ears, it all turned out very well. Yet, in spite of Ken's wonderful sound and technical ability (as well as the occasional BG quotations), there's no mistaking Peplowski for Goodman. Ken Peplowski is his own man, with his own sound. He clearly deserves his reputation as one of the top jazz clarinetists around today. This, incidentally, is his 16th album for Concord.

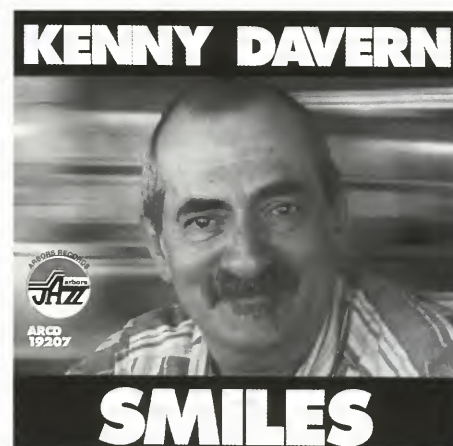
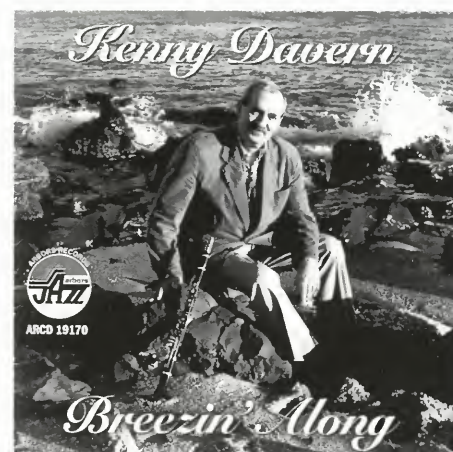
Aside perhaps from "Hunkadola," the program is a representative selection of familiar Goodman classics. But don't expect it to be wall-to-wall big-band music for, in accordance with Goodman's taste for small-group jazz, there's a septet ("Moon Glow"), a sextet ("Memories of You"), and even a duet ("China Boy") among the offerings. The latter is a high-speed chase between KP and ace guitarist Frank Vignola.

All in all, Goodman fans should find this recording a splendid way to bring the century to a close musically. And, if you would like to hear more of this fine band, keep an eye out for their "Last Swing of the Century" U.S. tour starting October 1 and continuing to the end of the year.

Breezin' Along. Kenny Davern, clarinet; Bucky Pizzarelli, guitar; Howard Alden, guitar; Greg Cohen, bass; Tony DeNi-

cola, drums. Lodwig-Quicksell: "Since My Best Gal Turned Me Down"; Delaney: "Jazz Me Blues"; H. Williams-Hickman: "Rose Room"; Traditional (arr. Davern): "Dark Eyes"; Warfield-C. Williams: "Baby, Won't You Please Come Home"; Ruby-Meyer: "My Honey's Lovin' Arms"; Gifford-Barris: "I Surrender Dear"; Fields-McHugh: "Exactly Like You"; Davern: "My Mama Socks Me"; Gillespie-Simons-Whiting: "Breezin' Along With the Breeze". (Recorded June, 1996, NYC) ARBORS RECORDS ARCD 19170. Total time 66:22.

Smiles. Same personnel as above. Conrad-Robinson: "Palesteena"; Parish-Burwell: "Sweet Lorraine"; Miller-Stoller-Lieber: "Bernie's Tune"; Heyward-Gershwin: "Summertime"; Medina-Dowell: "That Da Da Strain"; Hines-Noone: "Apex Blues"; Fields-McHugh: "I Must Have That Man"; Callahan-Roberts: "Smiles." (Recorded August, 1998, NYC) ARBORS RECORDS ARCD 19207. Total time 59:47. (both discs available from retail outlets and Arbor Records, Inc., 2189 Cleveland Street, Suite 225, Clearwater, FL 33765 / toll free (800) 299-1930 / e-mail: <mrd@gate.net>)



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now fast approaching his 66th birthday and has come to be widely recognized as one of the master clarinetists in the classic jazz idiom.

Anticipating a current trend, Davern experimented with the soprano saxophone in the 1960s and achieved some measure of popularity in the '70s in his **Soprano Summit** collaboration with fellow reed man Bob Wilber. While the two still get together occasionally (**Summit Reunion**), Kenny has firmly put doubling behind him; "I play soprano once a year," he now says, "and it takes only a few moments to confirm that I made the right decision. I'm happy to leave the field to Kenny G!"

Davern, who seems to most enjoy working in smaller groups, has assembled a slightly unusual (but not unique) combination for these two recording sessions. There is no piano, and he uses two guitars — indeed two of the finest jazz guitarists around, Bucky Pizzarelli and Howard Alden. About the two of them he says, "Bucky's nonpareil for rhythm — he's it — and, of course, he can solo too. I like open spaces, and I like to feel the pulse all the time from a rhythm section. Bucky never gets in my way. Howard can read my mind, anticipate me. I like to be the ringmaster but also thrive on a horn as sparring partner, and the idea here was to use Howard as another horn."

The clarinetist has selected an interesting program for these two albums. Of the combined total of 18 numbers, just one — "Bernie's Tune" (1953) — was written after his birth year (1935). All the rest belong to the two decades prior to the mid-'30s. That should give you some idea as to where Davern is coming from.

There are many highlights in this collection. The clarinetist's skills as a ballad player are revealed in tunes such as "I Surrender Dear" and, not least, "Summertime" (Davern's interpretation of which, for me, is as moving and inspired as any version of this jazz classic on record). And there's some fine blues playing (e.g. "My Mama Socks Me" and "Apex Blues") and, of course, several evergreens from the traditional jazz repertoire (e.g. "Since My Best Gal Turned Me Down," "Jazz Me Blues," and "That Da Da Strain") though the instrumental configuration of this group gives them a more modern feel. And what about "Bernie's Tune," often thought of as something of a bebop anthem? I'll bet other lis-

teners typologize this performance. For me, it is just a good example of Davern's inventiveness as an improviser and his adventurous creation of sound. And, like everything else on these albums, it swings. But how could it be otherwise with a rhythm section like this? Please do not overlook the consistently fine work of Alden and Pizzarelli throughout.

Kenny Davern's admiration for his clarinet-playing forebears is evident in his own playing. It is rare not to hear some Pee Wee Russell in his recordings, and there are several bows to Jimmie Noone in the albums under consideration here. But, as with all major jazz players, Kenny has his own sound — indeed, one that has been characterized as "one of the signature sounds in the jazz of our time." He is a bold and inventive player. If you are a Davern fan, you'll love these two albums. If he's unfamiliar to you, give either or both a listen. I don't think you'll be disappointed.

CONCERT REVIEW

by Paul Harvey

Texas Invades England

A large party of clarinetists from Texas, en route to the ClarinetFest '99 at Ostend, Belgium, stopped off in London, England, to give a concert at the Royal Military School of Music, Kneller Hall on July 2, 1999. The event was organized by Frank Slack, professor of clarinet and saxophone, who started the proceedings by introducing Robert Walzel, conductor of the Texas Tech University Clarinet Choir. This group has 27 members, but not quite the standard clarinet choir line up. They use one E \flat , 20 B \flat s divided into four parts, five bass clarinets and one E \flat contra-alto. They presented a varied program: *Fugue in G minor*, Bach (arr. Elton Curry); *Australian Up Country Tune*, Grainger (arr. Fred J. Allen); Mendelssohn's *Concert Piece No. 1*, in which the soloists were Lisa Argiris and Raphael Sanders, playing a two-clarinet version arranged by Ronald Scott; *Mississippi Rag*, Krell (arr. Frackenpohl) and finally *Bergamasca* by Respighi (arr. Michael Boone). I was very impressed by the standard of the ensemble, especially in view of the fact that only a few of them are music majors. As I listened I became increasingly aware that something was missing...what was it? Suddenly I realized...nobody squeaked! All of

us who conduct clarinet choirs, especially big ones, must know the feeling of being trapped in an enormous aviary, assailed on all sides by cheeps and chirps. I almost suffered withdrawal symptoms, and later asked Bob Walzel how he had managed to de-squeak his players. He revealed his secret: Texan clarinetists who squeak are instantly deported to Oklahoma!

The second half of the concert was given by the Texas Clarinet Consort, a sextet of university clarinet professors from all over the state. Check out the distances between their respective bases and marvel at how they ever get together to rehearse! The members are: Robert Walzel (E \flat /B \flat) Texas Tech University; B \flat s: Doug Storey, West Texas A&M University; John Scott, University of North Texas; Raphael Sanders, Stephen F. Austin State University; and James Gillespie, University of North Texas; bass clarinet, Gary Whitman, Texas Christian University. On this concert they were accompanied by the remarkable composer/arranger/jazz pianist James Scott Balentine, who teaches at the University of Texas San Antonio, and contributed some tasteful piano in "Blues for Stephanie" by Darrell Holt which was followed by an original Balentine composition, *Three Spirituals*, and three brilliant arrangements: *West Side Story* selections arranged by Paris Rutherford, "Here's That Rainy Day" arranged by Mike Harris and "Little Suede Shoes" (Homage to Eddie Daniels and Charlie Parker) arranged by Rick Stitzel.

The concert concluded with a monumental Jim Balentine tribute to Dizzy Gillespie's classic, "A Night in Tunisia," here retitled "A Toot in Ninesia." The staff and students of Kneller Hall and various local clarinetists who had been invited were unanimously impressed by the immaculate playing of these superb arrangements and compositions, and we hope it will not be too long before we are once again invaded in such a musical and entertaining fashion.

The Clarinet

PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. 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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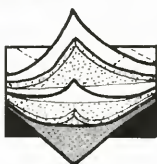
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RECITALS and CONCERTS

STUDENT...

Scott Caskey, clarinet, Senior Recital, Oklahoma City University, June 1, 1999. *Sonatina*, Martinů; *Three Studies on Flight*, Riepe; *Concerto No. 2 in F Minor*, Op. 5, Crusell

Amy Lee Gabbitas, clarinet, Master's Recital, Brigham Young University, August 7, 1999. *Sonata for Clarinet and Piano*, Poulenc; *Parto! Ma tu ben mio*, Mozart; *Wings*, Tower; *Concerto in A Minor*, Op. 80, Stanford

Thomas Josenhans, clarinet, D.M.A. Recital, SUNY at Stony Brook, May 9, 1999. *Rhapsody*, Osborne; *Sonata No. 1 in A Minor for Violin and Piano*, Schumann (trans.); *Sonatina for Clarinet and Piano*, Martinů; *Lied*, Berio; *Sonata for Clarinet and Piano*, Poulenc

FACULTY AND PROFESSIONAL...

L'Arena Ensemble, Joseph Rutkowski, clarinet, Pamela Sklar, flute and Donald Venezia, bassoon. Brooklyn (New York) Public Library, June 26, 1999. *Divertimento No. 4* Mozart; *Cinq pièces en trio*, Ibert; *Suite of Rags*, Joplin; *Three Preludes*, Gershwin; *Porgy and Bess*, Gershwin; *West Side Story*, Bernstein; *Fiddler on the Roof*, Bock; *My Fair Lady*, Lerner

Ensemble Clarinesque, Berkamen, Germany, May 21, 1999. *Petite Quatuor*, Françaix; *Trio in E*, Pleyel (arr. Edwards); *Five Songs*, Bernstein (arr. Edwards/Lutz-Rijeka); *Songs from the Threepenny Opera*, Weill (arr. Claus); *Four for Tango*, Piazzolla (arr. Voirpy/Edwards). Reutlingen, Germany, June 17, 1999. *Petite Quatuor*, Françaix; *Clarinet Quartet No. 1*, Lutz-Rijeka; *Soeno for Clarinet Duo*, Zickmantel;

Tim Tann Bird, Lutz-Rijeka; *Four for Tango*, Piazzolla (arr. Voirpy/Edwards)

Luis Rossi, clarinet, Chile Chamber Orchestra, Mendoza, Argentina, May 14, 1999. *Concerto in B* Mercadante; Montecarmelo Chamber Music Series, Santiago, Chile, June 1, 1999. *Rosita Iglesias*, Guastavino (arr. Rossi); *Sonata in E*, Op. 120, No. 2, Brahms; *L'Histoire du Tango*, Piazzolla (arr. Rossi); *Sonata for Clarinet and Viola* (with Penelope Knuth, viola), Atehortúa; *Fantasy Quintet*, Stanford. With Penelope Knuth, viola, Mendoza (Argentina) Philharmonic, June 12, 1999. *Double Concerto*, Bruch.

Saint Crispin's Chamber Ensemble, Don Ross, clarinet, Winspear Centre, Edmonton, Canada, April 14, 1999. *Andante and Allegro*, Haddad; *The Wedding*, Fitelberg; *Trio*, Op. 11, Beethoven; *Three Pieces for Clarinet Solo*, Stravinsky; *Once Grey*, Ross; *Sonatina*, Horowitz. Cité francophone, Edmonton, Canada, June 5, 1999. *Trio*, K. 502, Mozart (arr. Ross); *Cool Bop*, Bower; *The Blackbird*, Messiaen; *Bugs Bop*, Bower; *Dreams of the Panther*, Daniel; *Sonata for Clarinet and Piano*, Poulenc; *Just One of Those Bops*, Bower; *The Abyss of the Birds*, Messiaen; *Jazz at Bopland*, Bower; *Concerto in C Minor*, BWV 1020, Bach (arr. Ross)

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 program data (names of performers and composers, site, date and titles of works, etc.) in the format above.

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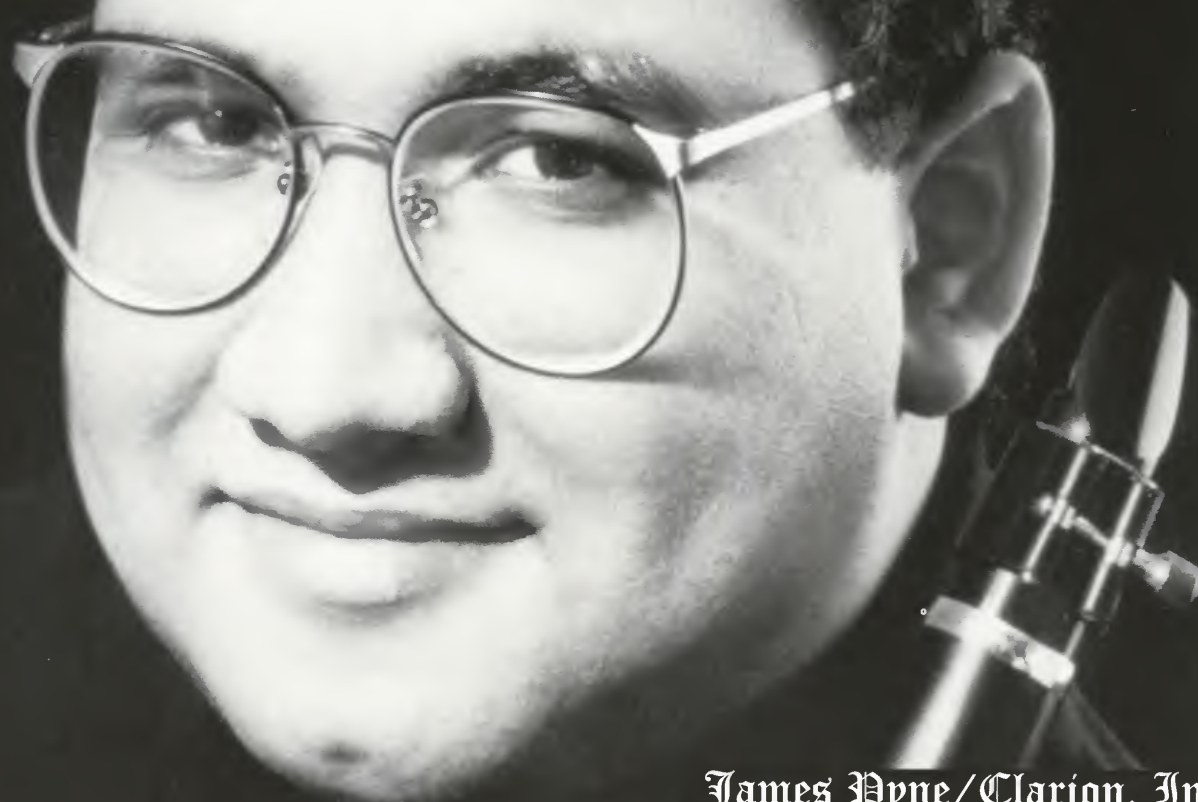
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by
Robert
Spring

PRESIDENT'S MESSAGE

As I sat through many concerts and lectures in Belgium, I was reminded of what a terrific career choice I made all those years ago. Not only did I hear great performances of standard pieces, but also performances of so many new works. Our conferences are such a great way to open our ears to new sounds and new ways of performing. Another conference has passed, but what a conference it was! Guido Six assembled a remarkable list of performers and lecturers. The beaches, the meals, the chocolate and the beer along with the beautiful music and friendships added up to create a wonderful conference. Thank you, Guido, for all the work and effort you put into this event.

Each conference for the past several years has averaged between 500 and 1,000

people in attendance. This is far above the 300 or so that had attended for many years. We've outgrown many of our conference sites on most university campuses and have had to begin looking at hotel sites as well as convention centers. As a result, your board has been spending a great amount of time and effort trying to make our conferences easier to run. We don't want hosts to have to keep reinventing the wheel each year.

Conference hosts do *not* get paid by the I.C.A. to do these conferences. This is done mainly for the "good of the clarinet world," as Guido Six said. We have to do all we can to help possible future hosts have successful conferences.

To begin this process, we've appointed Gary Whitman as Exhibits Coordinator. All questions concerning exhibits for future conferences should be addressed to Gary. As you may know, he has been advertising manager for *The Clarinet* magazine for the past several years and knows many of the exhibitors personally. We hope that this is a step in making our confer-

ences easier to run.

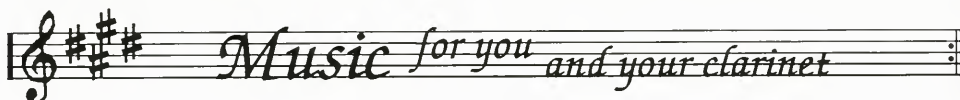
David Etheridge is organizing the year 2000 conference, and by the time this article reaches you, he will have a good part of his conference in Oklahoma organized. You will see an article in this journal about his plans.

By the time this reaches you, we should all have Web access to the I.C.A. library. Click on the I.C.A. home page for this information. Please make use of the library and its resources.

We still have I.C.A. CDs for sale! Order three for \$25. It's a great bargain.

This is written at the beginning of the school year. I strongly urge (they say require!) my students to become members of the I.C.A.. Student members get so much for so little. PLEASE ENCOURAGE OUR YOUNG PEOPLE TO JOIN THIS GREAT GROUP OF PERFORMERS, EDUCATORS, RESEARCHERS, AND LOVERS OF THE CLARINET!

Make plans now to attend ClarinetFest 2000 in Norman! I hope to see you there!



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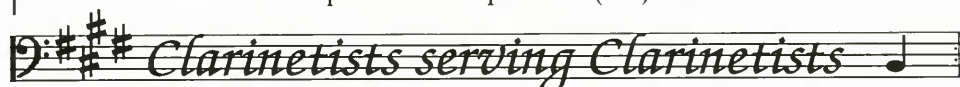
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Minutes from the General Meeting, International Clarinet Association, July 8, 1999, Leopold III, Thermae Palace, Ostend, Belgium

President Robert Spring called the meeting to order at 12:35 p.m. Officers present were President Robert Spring, Secretary Maurita Murphy Mead, Treasurer Robert Walzel, President-elect Julie DeRoche, and Past President Alan Stanek. The order of reports began with the Secretary's Report.

SECRETARY'S REPORT

The I.C.A. Board of Directors, consisting of Robert Spring, president; Maurita Murphy Mead, secretary; Robert Walzel, treasurer; Julie DeRoche, president-elect; and Alan Stanek, past president, met twice during the last year on December 14, 1998, in Tempe, Arizona, and July 7, 1999, in Ostend, Belgium. The following agenda items were discussed and/or decided at both meetings. In an effort to increase membership, it was decided to send letters to orchestral clarinetists and repair technicians. New membership brochures were produced in August 1998, for distribution to all state, regional and national representatives. **The I.C.A. Web site** — There was discussion with its operation, links and mapsite. It was decided to contact Mark Charette in Novi, Michigan, to assist in the operation of the Web site. **Honorary Memberships** — After much discussion it was decided that a nomination form would be devised from the Office of Secretary for appearance in the September journal, asking the general membership to nominate one person for an Honorary Membership. The Secretary would receive the nominations by a date designated on the form. It was moved, seconded, and passed to add one sentence to the bylaws under Honorary Memberships, Article V, Section 6. The amendment (sentence two) shall read, "such persons can be nominated from the areas of professional service, teaching, performance, and/or lifetime achievements." It was moved, seconded and passed to honor Mr. Guy De-

plus for a 1999 Honorary Membership. Secretary Mead encouraged nominations from the membership. **The Research Library** — There was discussion of the possibility to have the I.C.A. catalog online, and after consultation with the University of Maryland, it is possible to have the catalog online in the form of a list. More on this will appear later in these minutes from Alan Stanek and Robert Spring. **The CD projects** — It was decided to send CDs out with renewal memberships beginning this past March 1999. The further enhancement of this project is under continuing discussion. **The Conference Handbook** — It was decided that Robert Spring, Julie DeRoche and Robert Walzel would work together to update the Conference Handbook for future conference hosts. There was discussion on items to include in the handbook such as making checklists, providing a general schedule for day one, two, etc., locations for the YAC, meetings, special committees, the program book and invitations to performers. It was decided to include the following into the handbook: Hosts will work closely with the I.C.A. Board in the scheduling of events and selection of artists, the planning of conference fees, and that hosts will abide by the conditions as outlined in the Conference Handbook. **Conference site proposals** — It was moved, seconded and passed to approve the site proposal for the year 2001 at New Orleans, LA. It was moved, seconded and passed to approve the site proposal for the year 2002 at Stockholm, Sweden. More on this topic will appear below in these minutes. **Change in Bylaws** — it was moved, seconded and passed to amend the bylaws. Secretary Mead announced the following bylaw changes to the membership: to amend Article V, section 4, to read "application for membership, with dues, shall be sent to the Secretary of the corporation or to such other persons as designated by the Board of Directors to serve as membership coor-

dinator of the corporation (adopted to conform the bylaws to our actual practice); amend Article VI, section 2, to read "the elected officers of the corporation, together with the immediate Past President of the corporation, shall constitute the members of the Board of Directors ... they shall hold office for a term of two years and until their successors are duly elected and qualified," (adopted to add the immediate Past President to the Board); repeal Article VI, section 4, (no need for a duplication from Article IX, section 2); amend Article VII, section 2, to read "the officers shall be elected by the members by written ballot cast by mail prior to the general business meeting held in even-numbered years ... for this purpose, the Secretary shall mail or cause to be mailed an appropriate ballot to each member at least 45 days prior to the general business meeting held in each even-numbered year ... all ballots shall be returned to and counted by the Chairperson of the Nominating Committee at least 15 days prior to such meeting," (adopted to coordinate the responsibility given to the immediate Past President to chair Nominating committee and to count ballots); amend Article VIII, section 1, to read "there shall be a Nominating Committee, the chairperson of which shall be the immediate Past President of the corporation ... the Board of Directors may, at its discretion, designate the following additional committees as it, from time to time, deems necessary for the proper functioning of the corporation: Finance, Legal and Bylaws, Library and Membership Program ... except for the chairperson of the Nominating Committee, the President shall appoint the members of each committee and shall designate one of the members as chairperson ... the President shall be an ex-officio member of all committees except the

Nominating Committee," (adopted to clarify the duties of the immediate Past President); amend Article IX, section 2, to read, "there shall be at least one meeting each year of the Board of Directors held in connection with and at the time of the general business meeting of members," (adopted to clarify the meeting time for the Board at the annual meeting); and to amend Article IX, section 3, to read, "notice of a meeting of the Board of Directors may be given by mail, telephone, or by any means of electronic communication," (adopted to conform to our actual communication process). **Research Presentations** — It was decided to have the abstracts from the research presentations put on the Web site and the process has begun to initiate this project with the webmaster. **Chit-Chat sessions for chairs** — Some valuable input has been offered at these sessions, such as the issue of how to recruit more younger people, the idea of including a one-page article in another language (besides English) in the journal, the possibility of having an online membership directory. The Board would like to encourage all the chairs who attend the conferences to attend these sessions so that ideas can be shared. **Other year's events**

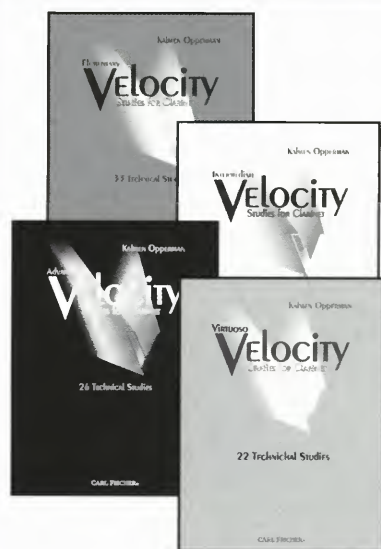
from the Office of Secretary — the updating of the I.C.A. brochures, regular mailing of brochures and a call for articles from chairs of countries, letter mailings to recruit more members from symphony orchestras and repair technicians. **Membership report** — for Elena Lence Talley, the membership as of 7/1/99 is at 3,914, a 1% decrease from last year. The I.C.A. Board is interested in increasing our student and international memberships and will appreciate any help from the membership in promoting our organization. **Changes in national chairs** — a new chair in Denmark, Jorn Nielsen; a replacement for Germany is Ulrich Mehlhart; the I.C.A. Board wishes to extend its appreciation to Allan Ware for his service as former chair; a new chair for Greece, Ms. Paula Smith Diamandis, a new chair for Peru, Ruben Valenzuela Alejo. There is still an interest in obtaining chairs for the countries of Malaysia, Malta, Panama, Puerto Rico, Scotland and Zambia. If anyone knows of someone who is interested in serving as a chair in these countries, please let me know. Also, as a notice to national chairs, please send any new e-mail addresses to Maurita Mead, at the School of Music, University of Iowa, Iowa City, IA, 52242.

TREASURER'S REPORT

Treasurer Robert Walzel reported that the financial state of I.C.A. is in good shape, with an approximate revenue of \$129,000.

PRESIDENT-ELECT REPORT

President-elect Julie DeRoche reported on the Young Artist Competition which she coordinated for the conference. There were 33 tapes submitted of international representation. Semi-finalists were chosen from the countries of Latvia, Germany, Austria, Czech Republic, Latin America, Hungary and the United States. The final round was scheduled for Saturday, July 10, 1999. The repertoire for next year's competition was announced as *La Tombeau de Ravel*, Benjamin; *Capriccio*, Sutermeister; and *Concerto*, Copland. A full report including winners and adjudicators will appear in a later issue of this journal. It was moved, seconded and passed by the I.C.A. Board of Directors to increase the prize of the YAC. First Prize will be \$2,000 and a new clarinet; Second Prize will be \$1,500; and Third Prize will be \$1,000.



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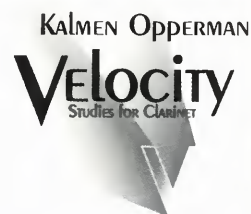
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PAST PRESIDENT REPORT

Past President Alan Stanek reported for Gerry King on the High School Competition. There were 30 entries, including France, Israel, Korea, Hungary and China. The three winners were from Latvia (first prize), Latvia (second prize) and Russia (third prize). As liaison for our I.C.A. Web site, Alan Stanek reported on its development and current status. Stan Geidel assisted at the beginning of the process and Mark Charette helped in updating the Web site with photos, advertisers and links. There will be an index added in the near future. Alan Stanek encouraged everyone to "visit" the Web site, with attention to the ABC page, which has a wealth of links to many sites. He also announced the I.C.A. Web site address at www.clarinet.org. **Research Library** — The I.C.A. Board is making continued progress with the University of Maryland to list the I.C.A. Catalog online. Once there is a CD-ROM produced, the I.C.A. will be able to list the Catalog online to its members.

EDITOR'S REPORT

Editor James Gillespie gave a preview of the upcoming issues of the journal, citing upcoming articles on New York clarinetist David Krakauer, clarinetists in the Radio Symphony Orchestra Frankfurt, Stanley Hasty, Gustave Langenus as feature topics. Also, Jim mentioned that he was particularly pleased about Anthony Gigliotti's contribution to the journal. He asked the membership to stay in touch with comments about the journal and encouraged readers to contact the regular columnists with questions and ideas for future article topics. Although there are now many subjects/categories covered, Jim does want to hear com-

ments and/or responses from the membership so that the journal continues to reflect the wide range of members' interests.

ORCHESTRA COMPETITION REPORT

Coordinator Raphael Sanders reported that he received 13 tapes from Spain, Argentina, United States and New Zealand. The preliminary round included adjudicators from Texas. Larry Combs, Robert Walzel and Fernando Silveira adjudicated the semi-finals, and Gregory Smith, Ricardo Morales and Kjell-Inge Stevansson comprised the panel for the final round. The first prize award was \$300, plus accessories from International Music Supplies and a Gregory Smith mouthpiece. The second prize was \$200 along with a Gregory Smith mouthpiece.

CLARINET CHOIR COMPETITION

Guido Six announced that there was no winner for the clarinet choir composition competition of the City of Ostend, and that a French quartet, United States trio, English clarinet/strings and bass clarinet solo were awarded prizes out of the 167 pieces submitted. The prizes were to be announced on Sunday, July 11.

COMPOSITION COMPETITION REPORT

Coordinator Michèle Gingras reported that next year's category will be for clarinet plus one other instrument. The deadline is April 10, 2000, and the prize money will be increased to \$2,000, as decided by the I.C.A. Board of Directors.

A complete announcement will appear in the September issue.

PRESIDENT'S REPORT

President Robert Spring announced the future conference sites for the years 2000 — Norman, OK; 2001 — New Orleans, LA; and 2002 — Stockholm, Sweden. David Etheridge, the Oklahoma host, commented briefly on airplane flights to Oklahoma City, his plans for a similar format of scheduling, and that he has appointed an advisory committee to assist him. Göran Furuland from Sweden reported that the dates for the 2002 conference are yet to be determined. Robert Spring announced that the conference sites for the years 2003 and 2004 will be in the United States and that the year 2005 is outside the United States. He also reported that Gary Whitman was hired by the I.C.A. as Exhibit Coordinator for all future conferences commencing with Oklahoma/2000, to help take some burden off the hosts in organizing the event. President Spring commented that the "chit-chat" luncheon was nice, but that he would like to see more chairs attend, with a friendly reminder that "we are you and you are us," and that the I.C.A. is for the members. Please e-mail Robert Spring about ideas and links for the Web page. He also commented about the issue of recruiting more young people to join I.C.A. In helping to address this, he discussed the possibility of inserting a pedagogy page into a future journal. He also mentioned that the current price of the I.C.A. Catalog through the Research Library is \$56. In giving a brief history, the library was moved from Idaho, to Akron, and is currently in Maryland. There have been efforts made to improve the bibliography, and to produce a CD-ROM for a final list to be posted on the I.C.A. Web page. Finally, President Spring asked Guido Six to come forward so that the membership could thank him for his wonderful conference. The attendees responded with a standing ovation. With no new business presented, the meeting was adjourned at 1:22 p.m.

Respectfully submitted,
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Secretary

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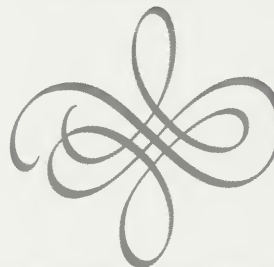
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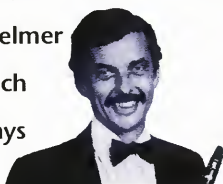
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